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# ART DIGEST #5

THE NEWS AND OPINION OF THE ART WORLD



**Yvonne in Purple Coat:**

**Guy Pene du Bois**

An American Artist Re-  
views a Thirty-Year Career

See Page 11



Winter Sunlight

by Jonas Lie

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# PEYTON BOSWELL

## Comments:

*This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.*

### Comes the Yuletide

THE SEASON rolls duly around when all of us pause for that annual regeneration of good will; the little bit of Scrooge in each of us melts before the flying snow and tinkling bells; when some wonderful urge inside every one softly but firmly murmurs "Give!" and we give, and we feel so much better, having given.

The annual assault, from all quarters with something to retail, comes in the newspapers, the store windows, over the radio, and is shouted on the streets. So, for a moment only, listen to just one more suggestion: Perhaps some in your circle of friends love art; perhaps nothing would more delight each of them Christmas morning than a tasteful little greeting from THE ART DIGEST announcing that you have given them a subscription that will renew the greeting twenty times over in the next twelve months. Such a gift to your friends is a present, too, to THE ART DIGEST.

But whatever your choice, and may it be the one that will warm a heart, a Merry Christmas to you all—to old friends through the years, and to you who joined us but yesterday.

### Philadelphia Looks at the Record

IN Philadelphia, which shares with two other Eastern seaboard centers the distinctive canonization of being the "cradle" of artistic birth on the new continent, there are two great institutions dedicated to the rearing of the fine arts.

One, the greco-classically housed Philadelphia Museum, talks over practically a dead wire when it communicates with the artists of present-day America. The other is the Philadelphia Academy of the Fine Arts, venerable and vital, the nation's first art school—where Eakins, Chase, Grafty and Breckenridge (to mention but a few) trained the fledgling pinions of artists who soar so high today. Through the generations, the Philadelphia Academy has avoided the suture of aloofness from contemporary struggle.

So it is with justified pride that Alfred G. B. Steel, the Academy's president, looked at the record and announced to the art world the other day that "\$600,000 from sales to patrons of art and purchases by the Academy of paintings and sculpture has been turned over to living American artists through Academy exhibitions since the beginning of the century." And to clinch his point, Mr. Steel added: "Of this sum \$115,000 came during the past ten years of economic stress."

"As a result, an average of \$6,000 a year has been so expended and represents the approximate amount available for purchases from the exhibition this year [Temple and Lambert Funds]. This sum is in addition to the various medals and prizes to be awarded." (The Academy's annual opens this year on Jan. 29; for "vital statistics" see "Where To Show" page 34 in this issue.)

Yet there is considerable truth to Dorothy Grafty's prophecy that the best work of the best artists will go to other "nationals" and "regionals" unless the Academy (and the other traditional Salons of Fame) raises its prize ante to meet the challenge of the virile newcomers who are short on prestige but long on cash. The nine-year depression has done

many things to the artists, one of them being to sharpen his sixth sense—business. It is not entirely cynicism or worldliness when an artist says "I can't eat a medal or an honorable mention." It is stark reality; sometimes desperation.

Probably unknown to the dispensers of government bounty is the fact that many of the nation's famous artists are in as dire straits as the anxious unknowns struggling to win unedible medals and mentions.

### Mammon and the Muses

IN THE PERSONAL CIVIL WAR that appears to be brewing in Chicago between Artist Dale Nichols and Critic C. J. Bulliet, one projectile of high explosive potentiality bears further examination. Answering, in an open letter, a particularly adverse criticism of Bulliet of the "fine arts" exhibition of the Chicago Guild of Free Lance Artists—painters and printmakers who sell their talents to national advertising—Nichols loosed a "knock-out" punch in this paragraph:

"The greatest crime in art which can be committed is for an artist to deliberately produce an inferior work to meet a market. An artist who caters to a museum, a critic, a school of thought, is just as 'commercial' as one who caters to an advertiser. The error in your article . . . lies in your intimation that only advertising art is 'commercial.'"

Ouch! That hurt, but it should in the end be good for the race. Bulliet had previously said: "Painters, unfortunately, cannot serve two masters, or mistresses, the Muses and Mammon." Nichols, defending the commercial artists who desert their bread-and-board to nibble in the greener pasture beyond, touched a nerve-end that may tingle in quite a few "fine arts" artists.

### They Chose the Easier Course

THE METROPOLITAN OPERA this month began its new season with *Otello*, a subtle work by Verdi, which has long been considered something only for connoisseurs. But public taste in America has changed, wrote Olin Downes in the *New York Times*, and nowhere is it better reflected than in this choice by the Met. Then Downes related an incident which, in view of this heightening of public taste, must be poignantly sad to anyone concerned for art in America.

A young American singer, says Downes, was notified by certain individuals at the Metropolitan Opera that a big opportunity was open to him, to prepare for the Wotan role in the popular Wagner "Ring." "He was advised to put aside his radio engagements and every other activity that would interfere with intensive study of one of the greatest and most difficult parts in all music drama.

"Did our friend follow this counsel and school himself for his promotion," asks the *Times* music critic. "He did not. He filled his engagements and filed away the resulting checks. He said he could master the Wotan part if necessary by himself. The Wotan role is one of profoundest philosophic and dramatic import . . . and it is not learned and mastered in off hours during a Summer session.

"This was a test of the seriousness, the industry, the artistic intention of the young man in question. He failed to meet it. He can continue to sing at the Metropolitan. And he is of years which leave time for correction of errors. But his course up to date is a striking commentary on, and perhaps nine-tenths of the complete explanation of, why we have comparatively so few artists making their mark in their profession."

Yes, Mr. Downes, for what you say seems to apply so truthfully to many of our young painters as well as our singers. How many of the former—those for example at the Whitney exhibition—have sold out on the first successes, refusing to face the harder tasks of evolving their art to its better destiny, and refusing to do this in the face of a sudden heightening of public taste in art as well as music.



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## THE READERS COMMENT

### Devree Wasn't Wounded

Sir: Whaddaye mean, "licking his wounds?" What wounds? Who inflicted them? And you're all wrong in your natural history, too—it wasn't the art world cat but the art world sloth that was the target of that attack: the sloth that hangs upside down in the branches and has been asleep, letting things happen the while.

Wounds? So far I've had sustaining and encouraging comment from a score of galleries—ten or twelve of them among New York's best; and from any number of artists ranging from elder academicians to young modernists and WPA teachers and workers; to say nothing of people in important museum positions.

Only two or three galleries have bridled, even these admitting there were too many shows of inadequate stuff but maintaining the right of the galleries to do as they please. I think I could convince you that these two or three—not your best advertisers—are among the worst offenders in showing inferior stuff.

But of course the better galleries agreed with me. Don't you realize that when they reject inferior work which is later shown elsewhere, a vicious circle is in many cases started up. If artists go to such galleries as the two or three cited above, they are frequently disappointed by lack of response to their exhibitions, and by the expenses they have incurred without return, and in some cases by the treatment from these galleries. Then the artists raise their plaint. Then there is talk of "the art racket." Then articles appear like that unprovoked tirade last year by a too widely known writer on art, in a popular magazine. And then in the minds of many artists and the general public all the galleries are lumped together as participating in "the art racket." And then since the galleries which have kept up their standards and have refused to show inferior stuff are most known, the stigma raised by such articles falls on them instead of on the real culprits.

Coming back to your interesting reminiscences of dogs and fights: I used to know of a patient shepherd that let the cat ride on its back, having hair and hide that were not bothered by the claws. And when a fight was toward, the shepherd used to stand by barking ambiguous comment but never really taking part whether dog or cat (or sloth) won.

Seriously, though, I am very grateful for your interest and at least tacit support in the manner in which you have followed up.

—HOWARD DEVREE, *Art Critic,*  
*New York Times*

Ed.: Whaddaye mean, "tacit support?" How many nutritious fruits of the pen were born to mildew in comparative darkness—until another's hand switched on the powerful mazda of public attention? Glad the story about the wounds was unfounded. You, Devree, have earned the 1938 Gold Medal for Unusual Achievement in the Arts.

### Re: Books & Catalogues

Sir: Your "Books and Catalogues Received" is an excellent column and a valuable one. May I make the suggestion that it would be very helpful if you would add the prices of catalogues when they may be sent for.

—LOIS ORSWELL, *Narragansett.*

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The Art Digest



# The ART DIGEST

THE NEWS MAGAZINE OF ART

VOL. XIII

New York, N. Y., 1st December, 1938

No. 5

## You Can't Eat a Medal

SINCE the dollar must ride high in the human scheme of things, Dorothy Grafty of the Philadelphia Record sees in the rising level of prize money in the regional shows a serious threat to the continued supremacy of the famous old "nationals." Pointing a warning figure to the fact that the coming Philadelphia Academy annual will have only \$300 as the highest cash award, while the newly organized Great Lakes Exhibition with a total of \$1,150 in prize money had a top award of \$500, Miss Grafty writes that "there is food for thought in the fact that a town about a quarter the size of our own can outbid us in cold cash."

It is a sign of the times, says Miss Grafty. "Art competition never was keener than it is today. The supply of artists has far outdistanced any possibility of absorption."

"As a result top-ranking artists scan exhibiting possibilities with a keen eye, and send their best work to the most likely market. Years ago when the Academy was young, its prize was adequate, and its prestige equaled that adequacy." Even after the Corcoran Biennial and the Carnegie International "raised the top prize ante to four figures, prestige still clung to the Academy's galleries."

Today, however, times have changed. "Artists, 1938 model," wisely concludes Miss Grafty, "are being streamlined on a business basis. The new design, becoming or not, has been forced on them by the depression, which so decreased sales that the acquisition of money prizes became a very real bread and butter matter. The artist isn't mercenary; he is merely human, like you and me. He can't live on art for art's sake, and he can't eat a gold medal."

Philadelphia, one of the richest manufacturing centers of America, "must say it with cash if it wants to keep up with the Joneses in Pittsburgh, Washington and Buffalo. The challenge of the regional exhibition is serious."

Miss Grafty, however, does not see this trend away from the traditional culture centers as an unhealthy sign. Rather, "as these shows multiply, with money bids equal to or richer than those offered in Buffalo, pictures will be deflected from national salons and, if regional pride is sufficiently stimulated, new and much-needed markets may be opened in hitherto unsuspected places."

The Great Lakes Exhibition, on which Miss Grafty served as a juror, "offers a workable plan for development of regional art, no doubt stimulated by the regional setup of the Government's art projects. Like the Academy's prizes, the idea is antiquated that art should confine itself to the Eastern seaboard and be further localized in a few key cities. For art is as important to Scranton as to Philadelphia; to Buffalo as to New York City."

### Carnegie Closes Dec. 4

Final warning to those who wish to see the 1938 Carnegie International in its entirety: the exhibition closes Sunday afternoon, Dec. 4. After that the European section will tour museums in widely scattered cities.

1st December, 1938



Combat Between the Giaour and the Pasha: DELACROIX  
Lent from the Potter Palmer Collection, Chicago

## Great Romanticists Reunited in New York

OTHER TIMES than these have been troublous, war-ridden, when a world was torn with strife and a "madman" was loosened on Europe. There was Napoleon.

There was an art during those former days of stress and there was change, evolution—the decadence of an old formula and the rise of a new way to transfix reality on the surface of a canvas.

This evolution is demonstrated in an exhibition that Knoedler & Co., New York, has assembled with the aid of the Duc de Trevisé and for the benefit of the "Sauvegarde de l'art Français," an organization for preserving

art monuments of La Patrie. The show comprises more than 50 works by Baron Gros, Theodore Gericault, and Eugene Delacroix.

In these three men's art the historians have traced the three successive steps that transformed, in the early 19th century, the course of art from classicism to Romanticism and to modernism.

Baron Antoine Jean Gros was one of those artists schooled in David's atelier, best known as the official painter of Napoleon's triumphal battle scenes, and whose works are nearly all owned by French public collections. According to Walter Pach, writing in the catalogue foreword, only two Gros works reside in American collections.

David, the great art dictator whose career and banishment paralleled that of Napoleon, trained the young Gros in the ways of making contemporary heroes look like Greek gods. Gros refused, however, to follow David all the way, to making even the props in his paintings antique. Thus when, after meeting Josephine Bonaparte in Italy and then her brother and then winning the latter's approval, Gros became the official battle painter of the Napoleonic campaign, he camped with the army, followed it, got in the thick of the battles himself. When he painted them, idealization was done in contemporary terms. The battle fields were not Greek, but Russian, German, Egyptian, and Alpine.

On David's banishment Gros was appointed custodian of the former's studio and the tradition of classic painting, and so a revolt against that tradition stayed repressed ever after in Gros' heart. Before he died, Gros exclaimed that the one tragedy of life for which art has no remedy was the "survival of oneself." He committed suicide.

After Napoleon the classicist, came the



Trumpeter of the Guard: GERICAULT  
Deserted the Cold Tenets of Classicism



Bonaparte Visiting the Pest Ridden of Jaffa: Gros  
Replica of the Louvre's Treasure, Lent by the Duc de Trevisé

Napoleonic legend which was pure romanticism. Gros was one of its founders and it stalked over Europe like an apparition. Napoleon's career, the whole fantastic dizzy course of Europe after the French revolution, lighted a flame in men's hearts that burst into a vivid torch parade of the Romanticists. Came Gericault and came Delacroix.

To Gros' credit it must be said that he encouraged the revolt of Gericault and of Delacroix while he lived. The two artists unleashed the flood of pathos and ethos of modern art, and, to do it, they went not to the antique Roman statues for their method, but to Michelangelo, Rembrandt and Rubens, and then into their own hearts. Gericault's passion was for horses, beautiful, champing, pawing units of energy, quivering at the bridle. He joined a cavalry regiment to be with them; he studied them in action, at ease; he painted them over and over; finally, one of them threw him and killed him—at the age of 33.

Then Delacroix. The tradition of David was finally completely overthrown by this artist. An individualist, an educated man of taste (particularly in music), one of those vital personalities that live in tempo with their time, Delacroix became the arch-Romanticist and in doing so, he turned art into the modern stream. In his youth he was swept off his feet by the expressive vitality of Gericault and, in turn, he has swept along many a subsequent painter. When Fantin-Latour painted his *Homage à Delacroix* in 1864 he placed around the prophet's feet Whistler, Manet, himself, Baudelaire, Legros, Bracquemond, Cordier, Balleroy, Duranty, Champfleury. Since 1864 the list of those who have paid homage to Delacroix has swelled hundredsfold and includes many a contemporary American painter.

Thus in the three artists that followed Napoleon, art became modern. At the Knoedler exhibit a distinguished group of paintings and sketches has been assembled in demonstration. The Duc de Trevisé has loaned his replica of the Louvre's *Pest Ridden of Jaffa* and a signed study of *Murat's Victory at Aboukir*. These historical works, still close to the classic tradition illustrate the official Gros, as does an idealized *Portrait of Napoleon* loaned by the Musée de Besançon. In the study of Pasha's horse for the Aboukir picture a romanticist is perceptible, but the small study of horses loaned by M. A. Wuester

of Paris reveals the real—yet repressed—master of Gericault.

Of the Gericault exhibits (Smith College, by the way, owns the largest group of Gericaults in this country), the *Trumpeter of the Guard* is one of the most imposing—a live, vital work that anticipates Manet. A portrait of *The Madman*, one of a series painted of insane persons, shows the young romanticist an admirer of Rembrandt. In the *Retreat from Russia*, which the Duc de Trevisé is exhibiting for the first time, some of the terrible madness of that Napoleonic venture is expressed in the mire of brown pigment. A study of a sailor which Gericault did for his famous *Raft of the Medusa* has the savagery and sadism of the original.

The Art Institute of Chicago owns the two outstanding Delacroix paintings, the *Combat between the Gaiour and the Pasha* and *Arab Rider Attacked by a Lion*. In both these pictures (Delacroix visited Morocco), the artist has loosened color from the rigid container of drawn lines, until it overflows through the entire canvas area in seething arabesques and a play of dramatic forms. Mrs. Watson B. Dickerson's *Disciples at Emmanus* is more restrained in movement, but it too has theatrical drama in the attitudes of the figures.

The long battle of classicism and romanticism was finished with Delacroix. But in this huge exhibition, hung expertly with an eye to the individual paintings and their neighbors rather than the history of art, the battles figure less than the excitement of one great picture after another with interludes of informal sketches. If the Baron Gros pales before Gericault and Gericault is forgotten before Delacroix, individually the three contribute an amazing excursion in the growth of art.

The catalogue, completely done with annotations, illustrations and biographical material, contains a foreword by Walter Pach (who has pioneered in American appreciation for Gericault and Delacroix), saluting the friendship between America and France and observing that the work of "these Olympians" tells us of the "heroic survival of art after a Revolution more vast, perhaps, than that which is accomplishing itself in our own day."

By their example, concludes Mr. Pach, they give "free peoples" the hope that art history is to be made once more, even during troubled today.

## Gris in Retrospect

"CEZANNE made cylinders out of bottles. I wish to humanize the architectural side of painting. I will make bottles out of cylinders."

This, in essence, was the credo of one of the leaders of the cubist movement, Juan Gris, who is being given a retrospective exhibition at the Jacques Seligmann Galleries, New York. The late Spaniard had a comparatively brief artistic career and the 27 oils in the present show amount to a comprehensive exhibition since they date from 1913 (two years after he started painting) to the year prior to his death, 1926.

When Gris stated that he wished to humanize the architectural side of painting he meant that he wished to use shapes and colors—to compose and arrange them—until they themselves became objects with entities of their own.

Though his dialectic may sound involved in words, Gris' paintings in the Seligmann show display quite often an entirely logical architecture of shapes that build up to a complete life of their own. Many of them are collages, and the Paris newspapers, the guitar-forms, and playing cards that inspired the early cubist artists in Paris, appear again and again in the paintings which, for the most part, are labeled simply "Still Life."

In rather simple low-keyed colors and geometric forms the figure piece, *L'Arlequin Attable*, builds up into an undoubted harlequin with his checkerboard costume, and yet the pattern itself carries the compelling interest. This picture illustrates the applicability of the oft-quoted passage from Plato's *Philebus*:

"Socrates: What I am saying is not indeed directly obvious. I must therefore try to make it clear. I will try to speak of the beauty of shapes, and I do not mean, as most people would think, the shapes of living figures, or their imitations in paintings, but I mean straight lines and curves and the shapes made from them, flat or solid, by the lathe, ruler or square, if you see what I mean. These are not beautiful for any particular reason or purpose, as other things are, but are always by their very nature beautiful."

Plato, who did not like art, but thought geometry full of aesthetic beauty, perhaps would have embraced the cubism of Juan Gris wholeheartedly.

*L'Arlequin Attable*: JUAN GRIS



The Art Digest



## Mammon vs. Fame

CAN THE COMMERCIAL ARTIST, successful in selling the products of America's machines, turn at will to the fine arts with equal success? C. J. Bulliet of the Chicago *Daily News*, reviewing the "fine arts" exhibition of the Chicago Guild of Free Lance Artists—"prosperous commercial artists who drive their own cars, while fine art artists trudge afoot to deliver their monthly stint at the headquarters of WPA"—thinks not.

"Painters, unfortunately, cannot serve two masters or mistresses, the Muses and Mammon," writes Bulliet. "My friendly enemy, the late Walter Ufer, spent many hours of anxious thought brooding over ways and means to counteract the effects of his facile 'commercial art' skill on his halting 'fine art' aspirations. Ufer's 'fine art' sold and he won prizes, but he never fooled himself, even if he did fool art museum directors and art juries."

"The Guild's show," says Bulliet, "is pathetic in that the expert workmanship that goes into their paintings falls so short of the goal of their aspirations. Every painting in the show, consciously or subconsciously on the part of the artist, lends itself marvelously to 'reproduction'—for use on a calendar, as a magazine illustration, as 'art work for an ad.'"

"Dale Nichols, winner of one of the prizes, is the Walter Ufer of Chicago today. . . . I imagine he would sacrifice a lot could he convince anybody, other than a museum director or a member of an art jury—that is to say, could he convince somebody of the taste of a connoisseur that he is a 'fine arts' painter."

Eleanor Jewett of the Chicago *Tribune* disagreed radically with Bulliet, maintaining that the bulk of the exhibits were fine no matter under what label they were exhibited, and Nichols answered the critic in an "open letter," a copy of which he mailed THE ART DIGEST.

"Your argument," wrote Nichols, "becomes ridiculous in view of the fact that all artists wish to sell their art. The greatest crime in art which can be committed is for an artist to deliberately produce an inferior work to meet a market. An artist who caters to a museum, a critic, a school of thought, is just as 'commercial' as one who caters to an advertiser. The error in your article . . . lies in your intimation that only advertising art is 'commercial.'"

"If, due to my participation in the field of advertising, a few commercial-minded or narrow-minded connoisseurs refuse to be convinced that I am a 'fine arts' painter, I cannot be concerned. I am well aware that many purchasers like to buy art as an investment. Indeed, too many of this type of connoisseur promote their trade to the point of having it become a racket. I am afraid I would not fit into a 'racket' scheme. After all, I am primarily a farmer. I work to make my product good and wholesome and then place it upon the market in the hope that someone who wishes to own good and wholesome things will buy. That is what a farmer prefers doing."

To return to Eleanor Jewett: "If these artists were trying to prove that working on a cash basis does not necessarily drive genius from your door, their point is made." First prize in any medium went to "the beautifully executed nude," *Despair*, by Ben Stahl. First prize in watercolor was won by Nichols for his "symbolic painting of a country funeral in winter," *Death Comes to Elizabeth*. First award in oil found Frederic Tellander, "another man whose name is found year after year on many of Chicago's finest pictures." The judges: Charles Fabens Kelley, of the Institute; W. A. Kittredge, of Lakeside Press; Harry Engle and Eleanor Jewett.



Morning Chore: ZOLTAN SEPESHY  
The Net Mender's Mouth Follows His Needle

## Sepeshy Completes His "Americanization"

THE AMERICANIZATION of Zoltan Sepeshy has progressed since his arrival in 1921 (when he was 23 years old) to a point very near completion, judging from the group of new tempera paintings in his current show at the Midtown Galleries, New York.

Sepeshy landed in America fresh from his studies at the Royal Academy, Budapest, with a gifted talent and a technique close to that of the modern Hungarian school. The seventeen years in America have wrought a change in Sepeshy's art which is significant as a possible international commentary. Starkly effective as were his former pictures, there was no breathing space in them for rounded forms; they were cold and cruel in their jagged edges; squeezed up like a closed accordion. Now Sepeshy's pictures are open, redolent with form and ether, mellow in their transitions; carefully woven in their color. The Americanization, judged by any standard, has been for the better.

Most effective in the present group are the landscapes of sand dunes, hills, copses, covered with scraggly brush growth, and such

open views as *Wake of the Steamer* and *Morning Chore*. The artist, expert in suggesting attitudes, has put not a little humor in the figure of the net-mender whose mouth screws up to follow the movement of the needle. For a glimpse of the older technique observe the *Picknickers*, in which it still lingers, a work in which the color is laid on in contoured areas reminiscent of palette knife technique.

A group of watercolors included in the show display the same tendency to growth as the oils—the large landscape *Tranquility*, expressing the new manner; the *Vultures*, done in sharp contrast of values, bearing some of the old brutality. The watercolors of Inland Steel scenes done for *Fortune* are at the gallery and may be consulted. These are certainly among the most powerful industrial works done in the distinguished *Fortune* series and several should be translated into the more permanent tempera medium.

Sepeshy is at present director of painting at Detroit's progressive Cranbrook Academy and he has done a number of mural commissions in and around the motor city.

## Like Falling Off a Log

When Louis Danz, Southern California art writer, made public his personal answer to, "What is art?" blunt-spoken Herman Reuter of the Hollywood *Citizen News* indulged ever so slightly in what today's youngsters term "needling," née kidding.

Says Danz: "Art is a biological event. A work of art is the extension of the artist's neural structure into time space."

Says Reuter: "The art world needs more iron-fisted writing like this. People who have the ability to explain obscure matters in aesthetics owe it to society to come forward and give. Once it has been determined that art is a biological event, let the writer come out into the arena and say so boldly and in a loud, ringing voice, as Danz has done."

"Similarly, if research discloses that a work of art is the extension of the artist's neural structure into time space, it would be criminal were a writer to come cringing into the forum and speak in whispers."

## "Singularly British" Flowers

The John Levy Galleries, New York, are presenting until Dec. 10 an exhibition of flower pictures by the English painter, Laurence Biddle. For Henry McBride, critic of the New York *Sun*, Biddle's flowers were "singularly British" and characterized by "impeccable form." He explained their brilliant color in a light dissertation on English fogs and their relationship to flowers.

Carlyle Burrows, in the New York *Herald Tribune*, wrote that Biddle's canvases "emphasize quality in low-toned luminous colors which make one think of the warmth of cut velvet. He is very conscientious in selecting flowers of tender charm, arranging them artfully with old Chinese porcelain, and keying his backgrounds to the dominant harmony. The painting is exquisite, luscious, to the extent of seeming a bit precious."

A past exhibitor at the Royal Academy in England and in Buenos Aires, Biddle has not shown his work in New York since 1933.





*Madonna and Child with Two Portraits: LORENZO LOTTO  
Formerly in Palazzo Rospigliosi, Rome*



*Polychromed Carved Statue of Madonna  
and Child: FRENCH, 15th CENTURY*

## New Yorkers View a "Sampling" of Vast Hearst Art Collections

HEARST'S ART EMPIRE, and it is nothing short of an empire, transcends national boundaries and sprawls over numerous centuries. Comprising art objects, furniture, tapestries and every conceivable form of artistic creation from bed warmers to castles, the William Randolph Hearst collection is of such magnitude that the collector himself is not certain of its true extent.

But now his various foreign and American homes and his warehouses, containing approximately 15,000 items, are being tapped, their contents going to New York and London auction houses for public sale, and to New York's Parish-Watson Galleries for exhibition and private sale. Housed in a special five-story building, the Parish-Watson display comprises a representative sampling of the collection's 504 categories, and presents a museum-like aspect of such magnitude that the New York newspapers have varied as much as 300 in their estimates of the number of

items on display. Self-perpetuating, the exhibition will draw on the storehouses for replacements as objects are sold. An admission fee is charged, the proceeds going to charity.

From Hearst's collection of statuary the Parish-Watson exhibition has drawn a number of Madonnas and two fine 15th century examples, a stone *Trinity* of French workmanship and a Flemish *Flight into Egypt* in wood. Craftsmen of the same century long ago produced some of the tapestries on view, of which a Flemish *Ecce Homo* panel and a millefleurs hunting scene predominate.

The furniture reflects the style and skill of artisans from many nations and periods. Among the exhibits are an oak trestle-table of Henry VIII times, one end of which shows the nicks of medieval meat cleavers; a heavy boxwood and olivewood carved court cupboard dated about 1610; French pieces of the Francis I period, and English tables, chests

and cupboards dating from the times of Queen Elizabeth and James I. There are also a set of 12 ribbon-back Chippendale chairs, which Chippendale mentioned in his *Gentlemen's Directoire* as being the finest pattern he had ever made, numerous French inlaid pieces, and a Chippendale commode.

Sixteenth century Italians carved a pair of gilded cassoni that, brought to America by Hearst, are now on 57th Street filling an important niche in the Parish-Watson exhibition. Set against walls covered by antique ruby velvet, they share a room with 15th century choir stalls, German stained glass of the 14th century and Italian primitive paintings including an *Annunciation* by Agnolo Gaddi, son of Taddeo Gaddi who was for 24 years an assistant to Giotto.

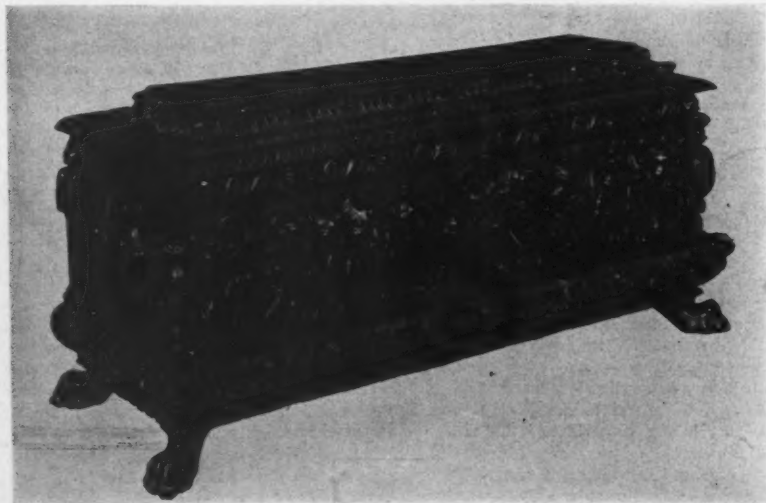
Hanging on other walls are chasubles and dalmatics of the 15th and 17th centuries, several sets of silver sconces, and clocks and barometers of various periods.

Among the paintings are a *Madonna and Child* by Lorenzo Lotto which was formerly in Rome's Palazzo Rospigliosi, a large tondo by Botticini, a crucifixion by Van Orley, a small, rich portrait of a bearded man by Palma Vecchio, a large figure piece, *La Fanchon*, by the Frenchman Lepicié. Fragonard, Gerome, Bouguereau and Nattier are other French painters represented. Generals Stonewall Jackson and Grant are pictured among the portrait which make up a section of 19th century American paintings.

Hearst's famous armor collection may be sampled in a room filled with swords, early firearms, daggers, and a Dutch wheel lock hand-cannon dated about 1640. Nearby are two suits of armor, one of them German, dated 1565, with a decorated breastplate depicting a knight kneeling before Christ on the Cross.

Occupying an important niche in the Hearst collection, the armor section of the Parish-Watson exhibition can draw on an infinite variety of items from the collection's warehouses, as can most of the other sections.

*The Art Digest*



*One of Pair of Italian 16th Century Carved and Gilded Cassoni*

## From Corot's Youth

TO THE METROPOLITAN MUSEUM has come *Hagar in the Wilderness*, an early painting by Corot, of the period that has replaced with present-day connoisseurs the lacey-frilled landscape of later years. The painting was completed in time for the Salon of 1835—following Corot's second prolonged visit to Italy—and because of its great size received a good deal of public notice. The *Revue de Paris* at the time of the exhibition prophesied that Corot would become one of the great names in French art if he continued along "this path." But in spite of such praise, *Hagar* remained in the artist's possession to the end and figured in the sale of his estate in 1875.

Comments Harry B. Wehle, curator, in the museum's *Bulletin*: "Corot is seen to the best advantage, perhaps, when he is closest to actuality, when he is true to the simpler, sturdier side of his nature, when his figures are the everyday peasants who sat before him and his landscapes consist of precise statements of fact announced with all the sweet clarity of a trumpet call. . . .

"The lamenting mother, a magnificent Italian type, conveys sharply the mood of majestic tragedy. Dark rocks isolate her from the bright plain, and her personality completely fills the nearer scene. Beside her on the ground is her son Ishmael, his young body distorted in a sleep of exhaustion."

Above in the serene sky a soaring angel flashes in the sunlight: "And God heard the voice of the lad; and the angel of God called to Hagar out of Heaven, and said unto her, What aileth thee, Hagar? fear not; for God hath heard the voice of the lad where he is. Arise, lift up the lad, and hold him in thine hand; for I will make him a great nation." (Genesis 21.17, 18.)

Like so many of Corot's early landscapes, the Metropolitan's picture is intimately and authentically associated with his Italian journeys. "The visitor of today," writes Mr. Wehle, "can make the same observations from the train window an hour or so north of Rome. The wide stretches of uneven country remain uncultivated to this day. The open plains are interrupted by occasional clumps of stunted oaks resembling those observed by Corot, and low vertical tufa cliffs, culminating a few miles further north in the splendid plateau of Orvieto, delight the eye with the same golden color that appears in our painting."

*Hagar in the Wilderness*: COROT. The Terrain is Italy, not Beersheba



1st December, 1938



*Roumanian Blouse*: HENRI MATISSE  
Both Ends of the Brush Were Utilized

## Matisse Continues to Explore After 40 Years

WITH more than forty years of painting behind him, the venerable Henri Matisse, who next year rounds out his "four score and ten," has proved youthful enough to move on to newer pastures in his unending exploitation of color on canvas.

A 20-year retrospective exhibition, assembled by his son in co-operation with the artist, is currently on view at the Pierre Matisse Gallery, New York, and the show, including many works not previously seen in America, concludes with two 1937-38 canvases which belie the age of the artist. These latter pictures are smaller in size, flatter in pattern, higher in color and accented all over with a thin patternistic line applied by gliding over the wet pigment with the end of the brush stick. This technique is used with greatest effectiveness in *Roumanian Blouse*.

There is perhaps more sheer power in some

or the earlier canvases, such as *Seated Nude* of 1928, in which the thrust of form gives the whole picture great strength, and *Dahlias*, 1930, which is a large canvas virtually impaled on the wall by a series of patches of yellows and reds surrounded by an aurora of color above and a solid patterned base below.

A Soviet writer, Alexander Romm, wrote a critique of Matisse last year which concluded with a semi-official, "five year plan," estimate of the amazing Matisse. "We cannot accept the hedonistic outlook of Matisse, his repudiation of ideas, his unwillingness to strive for deep pictorial realization and give an adequate reflection of reality. But the positive elements of his painting—powerful intensive color, his daring and dynamic treatment of form, mastery of the laws of decorative rhythm—can and must find a corresponding expression in Soviet art which stands before the problems of monumental painting and therefore cannot ignore the heritage of Matisse."

It is some of these same positive elements that the critics found in the present show. Henry McBride had just read Christine Herter's new book, *Defense of Art* (W. W. Norton, \$2) which scores the modernists and their apologists in no uncertain terms. McBride advised Miss Herter to visit the show. "The Henri Matisse colors," he writes in the *Sun*, "are lovely with that strange vitality that comes to the master who trusts his own visual experiences and rejects hearsay; and the compositions are brushed in with the famous plasticity that irritates Miss Herter beyond almost anything else, but it doesn't irritate me. I like it."

### Well Done, Artists!

As reported in the last issue of *THE ART DICAST*, 60 Southern California artists contributed works to an auction-exhibition at the Stendahl Galleries, Los Angeles, the proceeds to go to Anthony Anderson, for a quarter century art critic of the *Los Angeles Times*. As a result of this gesture of gratitude, Anderson, retired and now ill, will receive more than \$1,100. Some of the bids were reasonably high.

## Renoir and Dufy, Kinfolk Through Color

LINKING RAOUL DUFY AND RENOIR together on the basis of their kinship in handling color, the Bignou Galleries, New York, have assembled a show of oils by both artists under the heading "Two Colorists."

Six Renoir oils ranging from 1895 to 1919 are interspersed in the galleries with eight of Dufy's most recent productions, resulting in a provocative exhibition that brings out the similarities and differences between the two French artists.

Uniting the two specifically on the basis of color is sound and congenial, as far as it goes, writes Edward Alden Jewell in the *New York Times*, reviewing the Bignou show, but he warns visitors not to take the term "colorist" in the delimiting sense. Otherwise, he finds Renoir and Dufy "get on well together."

"If Raoul Dufy's color is charmingly arbitrary in its triumphant wooing of the decorative Muse, Renoir's is 'functional' in the sense accepted by the Impressionists with whom for a time, but only for a time, he was affiliated. It can sing a warm and joyous major chord in the *Gabrielle and Coco*. It can weave rich harmonies that are atmospherically subtle, muted and eluding in the landscapes.

"As for the grand 1910 nude *La Source*—when we come to that, color seems almost to cease to be color, as an element that can be singled out and analyzed, so intrinsic a part it is of the 'living' flesh that Renoir, toward the end of his career, could paint as flesh had never been painted by any preceding master."

The new Dufy canvases do not flag in their "substantial gayety," notes the *Times* critic

*La Source*: RENOIR. *Flesh as "Painted by No Preceding Master"*



and "Dufy's brush wit sparkles quite as of old." In one oil, which Jewell calls rather trivial, the artist has done a gay take-off on Botticelli's *Birth of Venus* and "openly and admittedly and perhaps a little wickedly credits its Florentine prototype." It is signed: "Botticelli—Raoul Dufy."

### Josephine Paddock's Portraits

Under the heading *Ten Portrait Sketches* Josephine Paddock is exhibiting a group of her latest canvases at the Fifteen Gallery until Dec. 10. A native New Yorker, Miss Paddock studied at the Art Students' League and is a regular exhibitor in the Fifteen group.

Ranging from simple head studies like *The Green Feather*, a fresh and brightly done sketch, to large portraits in which the subject is placed in elaborate surroundings, the exhibition presents a variety of types and techniques. In *Candle-light Hymn* a voluminously gowned girl is shown playing a spinet; in *The Afternoon* depicts a lady at tea-time, and *Farmer's Hat*, a study of the play of shade and light on a farmer's face, is a contrasting note. Miss Paddock has also painted her fellow-artist Anne Goldthwaite.

### A Griffin for Portland

With the gift of \$1,200 from the Latimer Estate for the purchase of a painting by the late Walter Griffin, the Sweat Memorial Museum, Portland, Me., has selected the artist's oil landscape, *Old Apple Orchard, Gray, Me.* An exhibition of Griffin's work is current in New York at the Frans Buffa Gallery.

## Their's by Lot

EACH YEAR the Grand Central Galleries, New York, distribute to their lay members works of art contributed to the galleries by the artist members. The distribution, effected by a drawing, is based on a system of choices, the patrons being free to choose a work in the order in which their names are drawn. On Nov. 17, Beatrice Lillie, noted English actress, announced the results of the drawing. Mrs. James O. Winston, Jr., of Houston, Texas, was drawn as first choice; she selected a portrait to be executed by Wayman Adams.

Second choice fell to F. W. Nichol of New York, who selected a portrait to be painted by John C. Johansen, while third choice was drawn by A. D. Whiteside, also of New York, who picked a painting by Hovsep Pushman. Another New Yorker, Arthur V. Davis, received fourth choice, and selected a bronze by Bessie Potter Vonnob.

Hollis S. Baker took his turn and picked a painting by Jonas Lie; Ernest E. Quantree selected a portrait by Sidney Dickinson; James A. Stillman chose a bronze by Lawrence Tenney Stevens; W. L. Wright picked a painting by Ogden Pleissner; Ray Wilken's choice was a painting by Gordon Grant; and Solomon Wright, Jr., selected a painting by Robert Brackman.

The drawing continued with Frank Phillips choosing a painting by Carl Rungius; Mrs. George F. Tyler selecting a painting by Harry W. Watrous; Mrs. T. Channing Moore a portrait by Raymond P. R. Neilson; Louis W. Hill a sculpture by Allan Clark and Mrs. Walter C. Teagle five drawings contributed by the estate of John Singer Sargent.

Next in order came Herbert F. Johnson, Jr., who selected a painting by Paul Dougherty; Mr. and Mrs. Donald Scott, Jr., whose selection was a painting by Frederick J. Waugh; Carl M. Owen decided on a portrait by Henry R. Rittenberg; Mr. and Mrs. Edward H. Green chose a painting by G. Glenn Newell; and Bernard E. Sunny selected a painting by Carl Wuermer.

The drawing-evening was attended by 450 lay members, their friends and some of the artists; short talks were given by John Taylor Arms, John Gregory and Erwin S. Barrie, manager of the galleries. Beatrice Lillie "did a very notable job announcing the drawing and had everybody laughing, even those who received late numbers."

Writes Mr. Barrie: "The thing that impressed me most was that so many people who got numbers in the fifties, sixties and even in the seventies received their first or second choice. This attests to the great diversity of taste among the lay members. After looking over the drawing awards it appears that the taste of the people is very catholic indeed when they make their own selection without guidance."

### Maud Morgan of Boston

The purchase of a canvas by the Whitney Museum on the opening day of her New York debut at the Julien Levy Galleries was the signal success immediately accorded Maud Morgan. A score of oils by this Boston artist, who has studied under Hans Hofmann, revealed an un-labored approach.

Henry McBride expressed preferment in the *Sun* for the artist's small landscapes, feeling that the larger, more ambitious compositions lacked the punch that comes with experience. "A genuine sense of design and a feeling for paint surfaces," noted the *Times* critic, Howard Devree. "It is unostentatious painting," he added, "with a decided decorative taste."

*The Art Digest*



## 30 Years of Du Bois

✓  
FOR THIRTY YEARS a group of middle-class bon vivants and stoutish, tight-laced women have prowled through the paintings by Guy Pene Du Bois. In that time the artist has carried them through three stages, each of which is amply represented in a three-decade-retrospective at the Kraushaar Galleries, New York. (See cover of this issue.)

The show of nearly half a hundred canvases falls more or less naturally into the division of the three rooms that hold it. From 1908 to about 1924 Du Bois' art begins with the dark tonality of Düsseldorf and the realism of men like Robert Henri and John Sloan; gathers momentum in the search for sculptural form; then, in the years Du Bois lived in Paris, the troupe acquires color; and, from 1930 to the present, they are back in America to be bathed in light.

Du Bois belongs to a family of cultured French Louisianans — Creoles — who settled near New Orleans in the 18th century. The artist was born in Brooklyn, 1884, was named for Guy de Maupassant, and brought up amid a literary and artistic background rare for any American. His father, Henri Du Bois was a prominent literary, art, and music critic in America and Guy, though he studied art in his youth, set out first on a literary career for himself. After starting as a police reporter on the New York *American*, he became an art critic of the *Post*, assistant to Royal Cortissoz on the *Herald Tribune*, editor of *Arts and Decorations*, and contributed articles to all the leading art magazines, particularly the old *International Studio*.

A certain flair for Parisian wit and satire, inherited from his Creole ancestry, enabled Du Bois to carve out a full size literary career for himself that has been entirely separate from his painting, which lacks any "literary" props, though it, too, is leavened with humor and wit.

The life that has most interested Du Bois as a painter has been that of the cafes, the music halls, opera, and gathering places of his bourgeoisie troupe of models. One of the earliest paintings in the show, *Bar* (1908), sounds the keynote and it is quickly echoed in *Waiter!* (1910) which might well be Guy Kibee in a particularly Babbit-like role. The artist's characteristic wooden-doll form appears first in the painting *Billboard* (1919), a stark composition of a short-skirted heavy-built woman looking calmly at an unaccented wall.

Six years in Paris from 1924 to 1931 brought about considerable change in Du Bois' color and emboldened him to try larger, more complicated canvases. Outstanding in this period is the strange *Bal de Quartz Arts* with its weirdly costumed forms and bold color. "The Paris experience," writes Edward Alden Jewell in the *Times*, "served to reinforce traits that had long been forming. It is this, I think, that one feels today, rather than that the foreign phase, as it may have seemed at the time, was marked by a radical change in style."

On his return from Europe, Du Bois stepped up his color scale and added considerable play of light—a progression that culminates in three canvases not previously shown before (done this year), particularly the *Beach Scene* which is all light, and *Portrait* which Jewell considers "the strongest of Mr. Du Bois' brush accomplishments to date."

Probably no greater tribute could be made at any artist's thirty-year retrospective than that the very latest canvas there be "best to date!"



✓  
*Coney Island Beach, No. 3: REGINALD MARSH  
Jewell Saw Murky Color; McBride, Swarming Millions*

## Marsh Speaks Anew of the "Common People"

SOMEONE once said that God must love the common people because he made so many of them, and American artists have been content for the most part to let the whole thing go at that, ignoring one of the most ubiquitous phenomena of life. Not so with Reginald Marsh, who is devoting a career in art to saying something new about them.

A score of new temperas in Marsh's annual exhibition at the Frank Rehn Galleries, New York, indicate that the artist is already saying something more about the common people, and that each year he is gaining command over this most unwieldy of subjects.

More color, less reliance on his familiar, ox-blood outline and strength put to better purpose appear to characterize the newer works which, like so many of Marsh's former paintings, are inspired by the common people at their entertainment—at Coney Island, at Luna Park (which is in Coney Island) and at the burlesque.

One of the artist's best feats in composition is the airy, spacious *Human Pool Tables* which is an interior view of Luna Park that is as complicated as one of Piranesi's *Prisons*, and yet manages to remain subordinated in its mass of detail to a single picture comprehended in a single glance. In another strong work, the *Coney Island Beach No. 3*, Marsh has organized the disarray of human limbs and bodies on a crowded Coney Island Beach into a dominating Rubenesque composition with a swirling, centrifugal theme repeated and suggested throughout the entire canvas.

The addition of functional color to what have been predominately sombre pictures is noticeable in almost all of the new paint-

ings and particularly so in those of single groups of persons such as *Two Girls on Boardwalk*, and, particularly, *Negress and White Girl in Subway*. In spite of this gain in color, however, most of Marsh's paintings are still timidly veiled in darkened pigment and except for *Naked Over New York* which is a theme on darkness itself, this often interferes with the immediacy of the pictures.

The predominance of this veil of murkiness over each of the pictures led Edward Alden Jewell of the *Times* to write a sharply critical review of the Marsh show. It may now and then perhaps suggest a psychological motivation, wrote Jewell, pointing out this strange darkness, but as a rule "it seems just inexplicable." Mr. Marsh "ought to do something drastic and at once in the way of cleaning up his palette and sharpening his draughtsmanship. After so much chaos and smudge the clean, well defined engravings are a great relief."

Henry McBride of the *Sun* felt that Marsh now "solves the problem better than he has ever done before," the problem consisting of "hinting at the density of the population rather than in numbering each item in it." Between good compositional lines "you feel rather than see the swarming millions."

### Allied's New Officers

The Allied Artists of America, meeting on Nov. 17, elected the following officers for the ensuing year: President, Ulric Ellerhusen; Vice-President, Andrew Winter; Corresponding Secretary, Howard Spencer; Recording Secretary, Kenneth Howe; Treasurer, Silvio Valerio; Assistant Treasurer, J. Redding Kelly.



*Ghost of Vermeer of Delft: DALI*  
Lent by James T. Soby



*CATHERINE HESSLING: DÉRAIN*  
Lent by Chicago Art Institute



*Nude: HENRI MATISSE*  
Lent by Samuel S. White III

## "Without Them All Painting Today Would Be Different and Feebler"

Fantastic seem the early roots of Twentieth Century painting. Once aggressive in new-born experiment, these artists have since mellowed through contact with each other and continued experience. To be quite fair, their audience too has mellowed, both by experience with variety in art, and by inherent willingness to embrace the new lest they stagnate with the old.

Their work more fantastic to some onlookers, these men did not paint this way because they could do no better. Many were trained in academic schools and studios and found past methods unsatisfying to minds alive to rapid changes in thought before and after the war of 1914. They were citizens of a scientific, questioning and experimental age, and their beliefs were intellectual, logical or scientifically emotional. They were far from befuddled; being if anything a bit too conscious of their aims.

Thus begins in free-verse the foreword to the catalogue for the Toledo Museum's important survey of modern European painting of the 20th century, on loan exhibition until Dec. 11. More than a hundred paintings by 43 artists represent the many approaches from *Fauve* through non-objective art. Although interest does not center upon the individual artist, Dérain, Matisse, Picasso, Severini and Leger each are there with five or more paintings; Vlaminck and Braque are next with four each.

The seven Picassos were expertly chosen to reveal the sweep of his style from 1904 up to

the last decade—beginning with Toledo's own *Woman with Crow* from his blue period and leading through his pink period, cubism, neo-classicism and geometric abstraction to a modified surrealism. Fernand Leger is also seen in a variety of "periods" from the simple abstraction, *Village in the Forest*, through cubism to a landscape of flat areas painted in 1932. Severini has two neoclassic pictures, and one each in modified cubism, futurism and expressionism. The eight Matisse paintings, unlike the current show at the Pierre Matisse Gallery in New York, show little change of formula although they span many years.

In an article by Frank Seiberling, Jr., the de-emphasis of subject matter is the exhibition's most striking characteristic: "Reality for these artists consists of a harmony of color, line, space and the three-dimensional. Their absolute, if it exists at all, is an absolute of beauty divorced from any ethical, sociological or religious background.

"Baroness Rebay and others have argued persuasively for the absolute in art. Certain it is that expression of art has invariably been accompanied by certain extraneous elements. But there remains for this writer the question as to whether an absolute art is

even theoretically possible to a finite, micro-cosmic mind, and as to whether, if attained, it would have any vitality and meaning as an isolated value. The works of Bauer and Kandinsky, far from attaining absolute objectivity, relate themselves easily to specific moods, and even to specific forms.

"The present exhibition, for all its aesthetic wizardry, is appallingly unrelated to the problem of living, except as an escape mechanism. Undoubtedly this is a reason why a good deal of it has died out. In the last analysis it may be found that the Absolute must be expressed in terms of life."

Appropos of being "unrelated to the problem of living," let the conclusion be another "stanza" from the free-verse foreword:

Without them all painting today would be different and feebler; for many artists who partook of no conscious partisanship throughout the world paint better today since these men lived and thought experimentally. Their influence reaches into architecture, the decorative arts, advertising and child education. In common with old masters long accepted, their art at first raised many smiles, as well as the applause of immediate adherents. The parade of painting on these walls is educational as well as aesthetic. Whether or not abstract art or cubism have lived as schools is immaterial, for out of them has come an emphasis on facts and emotion that underlies the best of modern painting. We can be grateful that twenty years considered, rejected or affirmed so many variants to enliven the slow development of European and American painting.

*Les Deux Fusils: LEGER*  
Lent by Wildenstein & Co.



*Bicyclist: JEAN METZINGER*  
Lent by J. B. Neumann



### Skip the Whole Business

V. K. Richards of the *Toledo Times* left the Toledo Museum after viewing the current survey of modern European painting in a slightly befuddled state of mind, judging from the following paragraph:

"Examining the fine Spencerian handiwork of Dalí, I had my misgivings, but scrutinizing a couple of muddle smears restored my confidence. Some of this undoubtedly is art—but not because some supposed authority said so. It is art because it has been done so well that lovers of art will be talking about it and treasuring it long after we have departed. No small part of it is the sheerest bluff, hollow echo of an egotist's yell down the wind that he is a creator and the world must pay attention. So long as a portion of the world does pay attention to that kind of yammering it will continue. (Correction: In previous sentence, delete 'attention,' leaving 'world does pay.') (Second correction: Just make it 'pay.') (Third correction: Skip the whole business.)"



## Art at N. Y. Fair

AMPLE PROVISION has been made so that conservatives, modernists and middle-of-the-roadsers will all have their champions when they meet at the New York World's Fair in 1939, according to complete plans announced by Grover Whalen—at a reception given to a large segment of the New York art world in his home, 48 Washington Mews (where Howard Hughes was entertained). Leaders of the widest reputation and greatly diverse aesthetic leanings will assume the herculean task of selecting 800 exhibits from the estimated 15,000 that will be submitted by artists from all regions in "democratically" administered try-outs. "If this difficult task is even approximately fulfilled," says the *Times* editorially, "the result should be something to thrill the country."

The exhibition will be held in the Contemporary Arts Building, consisting of 40,000 square feet and facing Bowling Green and one of the main gates of the fair. Divided into 23 galleries, the structure—modern and functional in conformity with the other fair buildings—will provide exhibition space for 800 works of art in the fields of painting, sculpture and graphic art. The opening has been set for April 30, and it will continue until late in October. An admission fee of 25 cents will be charged—it is rumored that a portion of the receipts may be used to make purchases for the City of New York.

Holger Cahill, national director of the WPA Federal Art Project, is director of the exhibition. A. Conger Goodyear, president of the Museum of Modern Art, is chairman of the governing committee, which also includes: Juliana Force, director of the Whitney Museum; Herbert E. Winlock, director of the Metropolitan Museum; Laurance P. Roberts, of the Brooklyn Museum, and Mr. Cahill.

The artist committee is composed of Anne Goldthwaite, chairman of the American Printmakers; John Taylor Arms, president of the Society of American Etchers; Stuart Davis, chairman of the American Artists Congress; Hugo Gellert, chairman of the Artists Coordinating Committee; John Gregory, president of the National Sculpture Society; Paul Manship, Eugene Speicher and William Zorach. Donald J. Bear, director of the Denver Museum and consultant for the Rocky Mountain section, will assist Mr. Cahill.

Artists living outside the New York metropolitan area will present their work to the nearest Committees of Selection in their states (details may be obtained by writing Exhibition of Contemporary Art, New York World's Fair, Empire State Building, 350 Fifth Avenue, New York City). Artists living within the metropolitan area and New York State will present their work to the New York Committee of Selection, which will labor on Feb. 20, 21, 23, 24, 25, 27 and 28.

Although the list of jurors is too long to print here, a sample of the catholic taste of the representatives may be had from the New York selectors:

Painting—Gifford Beal, Charles Burchfield, Stuart Davis, Philip Evergood, Jonas Lie, Hermon More, Henry Schnakenberg, Eugene Speicher and Max Weber. Sculpture—Gaetano Ceccere, Cornelia Chapin, Robert Cronbach, John Gregory, Paul Manship, Louis Slobodkin, A. A. Weinman, Warren Wheelock and William Zorach. Graphic arts—John Taylor Arms, Adolf Dehn, Hugo Gellert, Anne Goldthwaite, William Gropper, Reginald Marsh, Elizabeth Olds, Ernest Roth and Stow Wengenroth.

Artists desiring information on their local juries may obtain it from THE ART DIGEST or the Fair Corporation.

1st December, 1938



United States Mail: ANDREW WINTER  
A Seaman's Wages Paid His Art Tuition

## Winter Sees the Sea With a Sailor's Eye

THE SEA, from the Virgin Islands to blustery Monhegan Point, is seen on the walls of the Grand Central (Fifth Avenue) Gallery until Dec. 10 in the paintings of Andrew Winter. It is a sea that washes against shores flooded with tropical sunlight and a sea that, farther north, crashes with deafening fury into rocks and grinds schooners to helpless hulks.

In one of the northern scenes, *Rolling In*, the artist, clad in fur-lined mackinaw, watches a sea in thunderous mood, much as he watched it during the years he sailed before the mast. For Winter knows the ocean as only a sailor can know it. Born in Esthonia, he shipped on both sailing vessels and steamers, and rounded the Horn on a four-mast barque. These years gave him dramatic material on which to draw when he later came to America and

used his savings to study at the National Academy.

His self-portraits (there are three in the exhibition) show him quite at home in oil skins; and his rugged features are like those of the men who greet the boat in *U. S. Mail*, a crisply painted and brilliantly lighted scene of the north coast, or who witness the sea's crushing power in *Total Loss* and in *Tragedy of the Sea*. In *Low Tide* and *Eastern Point*, *St. Thomas*, the ocean shares space with lighthouses and reaches of shore, and in *The White House* and *Returning Home*, land has displaced water as subject matter. But even in these bright landscapes one is aware of the sea's proximity, for rocks and rugged terrain mark the scenes as portions of a jagged coast.

### New Washington Gallery

M. Donald Whyte, formerly with the Lefevre Galleries in London and the Bignou Gallery in New York, opened on Nov. 13 a new gallery in the nation's capital. Featuring a show of works by French artists including Braque, Cézanne, Derain, Dufy, Renoir, Matisse, Picasso and others, the Whyte Gallery was visited on opening day by Count Rene de Saint-Quentin, ambassador from the land of the exhibiting artists.

The present exhibition, which continues through December, will be followed by shows of contemporary American, French and English artists, bringing to Washington a regular schedule of present day art. Mr. Whyte an-

ticipates the ascent of Washington to a position in the art world somewhat comparable to its position in other branches of American life and activity.

### Bauhaus at the Modern

The Museum of Modern Art, New York, which has been dark since Nov. 18, will reopen Dec. 7 with an exhibition labeled *The Bauhaus 1919-1928*. Extensive in scope, this show will fill all the galleries of the museum.

Correction: Contrary to the calendar notice in the last issue of THE ART DIGEST, the Modern Museum is free only on Mondays; admission other days is 25 cents.

## JUAN GRIS

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*Les Femmes qui se Peignent: EDGAR DEGAS*

## Art That Blossomed After the Third Napoleon

AS THE COURSE of French art after the banishment of the great Napoleon is chronicled in one exhibition in New York this month, the Carroll Carstairs Gallery has arranged an exhibition centering around the art produced after Napoleon III, his nephew, suffered a similar fate.

The show, comprising nearly a score of important oils by the leaders of the impressionist movement is called "The 1870's," and will be placed on view from Dec. 3 to 17. Manet, Degas, Renoir, Monet, Sisley, Cézanne, Morisot, and Pissarro are the artists and the paintings were all produced during the decade of 1870-80—ten years that followed France's defeat by Bismarck's "blood and iron."

Just as art blossomed after the first Napoleon with a surge of romanticism under Gericault and Delacroix, another world-shaking art revolution followed on the heels of Louis Napoleon's ungraceful exit: the discovery of impressionism. The Franco-Prussian war and its effects little bothered the French artists; los-

ing Alsace and Lorraine and paying Bismarck indemnity of a cool billion dollars were matters that another war was later to revenge. Something of more import was in the air.

It can be best described as the scientific attitude. Science had made terrific strides during the preceding years, and the miraculous discovery that awaited anyone who could be completely objective before all natural phenomena was too great a reward for any real artist to spurn. The painters therefore turned their attention to the laws of light.

As pure doctrine, impressionism ran its course in France in due order, and as theory it was eventually proved fallable. But each of the artists in the Carstairs group was great enough to surpass mere dogma—great enough to admit the power and value of tradition. Manet went back to Velasquez; Renoir to Titian; Degas and Morisot to Japanese art; Cézanne (who finally broke away altogether from impressionism) to Poussin.

The blend of the new and the old—im-

pressionism plus tradition—produced the higher art represented in the paintings at the Carstairs Gallery. The Manet portrait, *Jeanne*; Monet's *Les Grands Boulevards*; Renoir's *La Femme aux Lilas*; Degas' *Femmes qui se Peignent* and others transcend the decade of the 1870's to settle into the higher strata of old master art. Several artists are represented with pictures in the show that illustrate their peak of achievement, particularly Manet and Renoir, and the American, Berthe Morisot.

## The South Speaks

ETHEL HUTSON, secretary of the Southern States Art League, writing of the approaching Seventh Annual Southern Art Exhibit (to be held at the McDowell Club, New York, Dec. 5 to 17 by the Southern Women's National Democratic Organization), asks two questions: "What is the matter with Southern art?" and "Where are all the artists of the South?"

These questions, writes Miss Hutson, "have been heard very often in the past 40 or 50 years. And for a long time the answer has been, 'most of the artists of the South have gone elsewhere—to New York, New England, Philadelphia, Chicago, California or abroad, both to study and to find recognition and recompense, since they could not find it in the impoverished Southern states.' For more than a generation, there have possibly been more successful working artists of Southern birth in New York alone than in all the art centers of the South put together.

"This was demonstrated some years ago when the Southern States Art League compiled a list of artists of Southern birth who had 'made good' nationally. It included such well-known figures, all living outside the South, as: John Taylor Arms, Oscar J. Berninghaus, Carle J. Blenner, Hugh H. Breckenridge, George deForest Brush, Charles C. Curran, Elliott Daingerfield, George Pearse Ennis, Jerry Farnsworth, Anne Goldthwaite, Robert B. Harshe, Eugene Higgins, Augustus Lukeman, Maud M. Mason, Jerome Myers, Hobart Nichols, Mabel Pugh, Leopold Seyfert, Walter Ufer, William P. Silva, Bessie Potter Vonnoh, A. C. Webb and F. T. Weber.

"This exodus of talent from the South had gone on for a generation before any serious steps were taken to check it, but now the Southern states are waking up to the danger of losing what Ellsworth Woodward, president of the Southern States Art League, has called 'their most precious asset—the talented youth.'

"In every Southern state today there are schools where art is taught, museums and art galleries are springing up even in the most remote places, and art organizations are roused to 'do something' about encouraging Southern artists and gaining recognition for them."

One of the most notable of these efforts to draw attention to the South, writes Miss Hutson, is the annual exhibition which the Southern Women's National Democratic Organization holds each Fall under the guidance of Mrs. Winifred Kittredge Nonidez, its president. While the majority of those sending to these exhibitions are Southerners resident in New York, Mrs. Nonidez has tried to secure outstanding work from all parts of the South, especially by artists "who can show a style distinctively Southern and individual."

Prizes at the seventh annual are restricted to oils and watercolors "by a Southern artist on a Southern subject, not previously exhibited in New York." Judgment this year will depend on the opinions of the following jurors—Jonas Lie (chairman), Hon. Caroline O'Day, Frederick W. Ruckstull, Mrs. Charles S. Whitman and Peyton Boswell, Jr.



"THE CHURCH STREET"  
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## Midnight Interlude

Time: Midnight, Art Week, 1938.

Place: Crocker Art Gallery, Sacramento.

Characters: Lucas Cranach, Anthony Van Dyck, Andrea del Sarto.

Words and Music: Ronald D. Scofield of the Sacramento Bee.

Van Dyck: Where have you been, Cranach? You've been out of your frame a long time for you.

Cranach: Just looking over the visiting exhibits—giving them a little extra attention, for Art Week. Don't be such a cautious fuss-pot. No one's here at night to question the authenticity of my canvas while I'm gone.

Van Dyck: I must confess my curiosity prompted me to take a turn around myself.

Cranach (pulling his beard in silence for a moment): Well, V. D., time has brought us some strange bedfellows.

Van Dyck: They're all apprentices, down there. (Sourly) Looks as if the place wasn't fine enough for the masters to visit any more.

Del Sarto: I say, what's their hurry? Why don't they finish their work?

Cranach: Well, remember Del, they haven't any apprentices to take over the routine painting. Anyway, ever since Browning called you the perfect painter you've been very critical and intolerant.

Van Dyck: These painters of today are soft—paint all prepared in tubes, canvases stretched . . .

Cranach: Well, there's been a lot of talk about artists starving. People don't seem to buy paintings these days. Don't begrudge them a lightening of their labor.

Del Sarto: Begrudge, tomyrot! They won't paint what the public wants to buy—so busy searching their subconscious to try to find out how the wheels go round so they can paint a picture of them. No public in any age wants to buy a picture of an artist's internal mechanisms.

Van Dyck: You old bigot. We had our sessions of introspection and experiment when we were young. Of course, we didn't show them—much. The church was our biggest market and kept a pretty strict eye on our artistic capers.

Del Sarto: Well it's about time somebody started a little curtailment of artistic freedom today . . .

Cranach: Oh come now, both of you, get back to your canvases; talking blasphemy to speak of curtailing an artist's freedom. Why this whole movement gained its impetus from the dictatorial attitudes of academicians. Anyhow, we are wasting our energies for at best our visitors are young, struggling apprentices, and at worst eclectic small fry. (To himself) It is true, it's been a long time since we've been honored by a visit from our peers . . .

### Spaulding Shows Sport Prints

Rare prints of subjects in the world of sports, some dating from as far back as the 17th century, are on view at A. G. Spaulding & Bros., New York dispensers of sporting goods, until Dec. 10. The exhibition, comprising lithographs, woodcuts, engravings, aquatints, mezzotints and etchings from the galleries of Kennedy & Company, depicts famous scenes and personalities in the history of sport.

A 1670 *Les Amusements de L'Hiver* shows golfing on ice, similar to present day hockey. A *Corner of the Rink, Halifax* of 1850 is interesting because of its similarity to the Rockefeller Plaza Rink, orchestra, stove and all. An 1825 aquatint in color by C. Turner after T. Blake is crowded with figures which are portraits of sporting personages.

1st December, 1938



Mending Rock Fence: EVERETT SPRUCE  
Some Called It "Primitive;" Others, "Neo-Romantic"

## They Approved Spruce's "Homespun Quality"

THAT EVERETT SPRUCE has a style, all the New York critics agreed after viewing his pictures at the Hudson D. Walker Galleries. It is a "homespun quality" to one critic, a "primitive" quality to another; Spruce is a neo-romantic to a third; and to a fourth an "individual and promising" young artist.

The group of Texan and Ozarkian landscapes included in the artist's second New York appearance impressed the *Herald Tribune* critic, Carlyle Burrows, for their "personal and subtle imaginative feeling," but the inclusion of both a grave primitive quality and a romantic feeling led the critic to believe that Spruce is not yet fully determined on the course he wishes to follow.

Jerome Klein anticipated in Spruce's work the development of a new kind of regional art with genuine local savor. He paints with the "eager zest and simplicity of a man tackling an unsubdued country," wrote Klein in the *Post*. "In that sense he is a primitive. If he can hold to that quality as he gathers technical sophistication (he has no small bit of it already), we shall see a new kind of

regional art." More figure pieces would be especially welcome, adds the critic.

Spruce is somewhat stiffly mannered, observed Howard Devree in the *Times*, but he "has a true homespun quality. Marsden Hartley might well like Spruce's work, although the two have really little in common except simplification of approach, Hartley being emotional and explosive where Spruce is cool and clarified."

### Wins Douglass Award

From among the entries in the Show of Oils and Sculpture, held during December at New York's A. W. A. Gallery, Marion Hawthorne's *Study of Flowers* was selected as the winner of the Lucille Douglass Memorial Award. The award, which confers \$50 on the winner, was established last year in memory of Miss Douglass, long an active member of the American Woman's Association.

Miss Anne Morgan, president of the Association, made the presentation, after a jury composed of Anne Goldthwaite, Jon Corbino and Sidney Laufman had made the selection.

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*Pastoral Landscape: THOMAS GAINSBOROUGH  
Exhibited at British Institution in 1844*



*Portrait of Unknown Lady: ANTONIO MORO  
Once Thought "Catholic Queen Mary"*

## Old Masters of J. Horace Harding, Friend of Frick, to be Dispersed

HENRY C. FRICK, one of the last generation's fabulous collectors, was associated in many business transactions with the late J. Horace Harding, whose expensive tastes in art matched those of Frick and often led to spirited competition between the two friends for the acquisition of rare old masters. Both men assembled notable collections, the former leaving his residence with its priceless furnishings and pictures as a public museum, thereby creating for New York a residence-museum like London's Wallace Collection. The collection of Mr. Harding, however, is now on exhibition at 654 Madison Avenue, New York, where it will be dispersed at private sale under the management of James O'Toole of the Reinhardt Galleries.

The collection, which may be seen by appointment, comprises paintings, sculpture, furniture, tapestries and objects of art. The paintings, most of them recorded and reproduced in authoritative volumes on the artists, include works by men highlighted by every art historian since their day. Among the Italians are Carlo Crivelli of the 15th century, Sebastiano del Piombo, Antonio Moro, and Giovanni Moroni of the 16th century. Spain is represented by El Greco and by Goya; and among the numerous Englishmen are Thomas Gainsborough, Sir Joshua Reynolds, John Hoppner, and James M. W. Turner. Scotland's Sir Henry Raeburn is seen in two portraits.

One of the Moro canvases, *Portrait of a Lady*, was exhibited at the British Institution (1850) and at the Royal Academy (1903) as a portrait of Catholic Queen Mary, a title erroneously applied and since withdrawn.

Dr. Waagen, in his *Art Treasures in Great Britain* (1854), wrote that this painting was "in the delicacy and rendering of all portions, certainly one of his (Moro's) best female portraits." Antonio Moro, who painted much in England where he was known as Sir Anthony More, is represented also by a *Portrait of a Gentleman*, shown, with the above portrait, in important exhibitions under the title of *Earl of Essex*, a title since withdrawn as erroneous.

Two portraits by Sebastiano del Piombo were acquired by Mr. Harding from the Santa Croce family of Rome, in whose possession they had been since the 17th century. Both paintings of prelates, they have been seen publicly in New York and in San Francisco and are reproduced in L. Venturi's book on Italian paintings in America.

Visitors to the Metropolitan Museum's 1928 Exhibition of Spanish Paintings saw El Greco's *Apparition of the Virgin to St. Dominic*, which has now come onto the market as a unit of the Harding collection. Reproduced in A. L. Mayer's volume on this Spanish master, the canvas was painted near the beginning of the 17th century and is a comparatively small (24 by 39½ inches) but strong example of this painter who in recent years has taken a rightful place along with Velasquez and Goya as a Spanish Great. The Harding collection's Goya is a portrait of a lavishly dressed, stubborn eyed *Victor Guey*.

Thomas Gainsborough is the creator of two canvases in the Harding collection. One, a pastoral landscape, was seen in the 1844 exhibition of the British Institution, and the other, a *Portrait of Mrs. Fitzherbert* presents the much-married lady who for a time was

the wife of George, Prince of Wales, who later became George IV.

The Scotch portraitist, Sir Henry Raeburn, is seen in two characteristically strong canvases, one portraying *Lady Hepburn*, and the other *Sir Robert Hodshon Gay*. The latter was exhibited in the Royal Scottish Academy in Edinburgh 40 years after Raeburn's death and in the 1876 Raeburn Exhibition in the same city.

*The Pilot Boat*, painted by James M. W. Turner between 1805 and 1812 and shown in the Royal Academy, London, eleven years after the artist's death, is a luminous marine. The Royal Academy's first president, Sir Joshua Reynolds, painted a portrait of Mrs. Freeman, Jr. which is among the Harding pictures. A large canvas (40 by 50 inches), it shows the elegant 18th century socialite topped by a coiffeur of towering proportions. Lady Redesdale, wife of Lord Redesdale, Lord Chancellor of Ireland, sat for a portrait by John Hoppner which has, after a century, found its way to 654 Madison Avenue where it concludes the list of English portraits represented in the Harding collection.

### Missing Cosimo Arrives

The "missing" masterpiece for the Piero di Cosimo exhibition at the Schaeffer Galleries, New York, has now arrived from London and will form part of the show, which continues until Dec. 6. Listed in the catalogue as No. 7, it is entitled *Madonna and Child with Angels*, formerly belonged in the collection of Prince Trivulzio of Milan and dates from Piero's last period.

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## It Wasn't \$100,000

ONE of the most curious law suits to enter the art field in recent years drew to an amicable close last week—with everybody happy except the plaintiff who "regretted" the whole affair. Almost two years ago Arne Quisling brought suit in the New York Supreme Court for \$96,000 against Dr. Karl Lilienfeld, Jacques Furst and Mortimer Brandt on charges that they conspired to defraud him by representing that *The Dutch Family*, a painting which he owned and which had been attributed to Frans Hals, was not from the hand of that particular Dutch master.

Mr. Quisling had said that the three defendants induced him to part with the painting for a mere \$4,000 and that they eventually resold it to the San Diego Academy of Fine Arts for \$100,000. In a statement made public by Mr. Furst's lawyers in discontinuing the suit, Mr. Quisling said: "After further investigation by me and after reading the testimony of the defendants voluntarily given by them, I am convinced that I was in error in bringing the suit.

"I am now satisfied that Mr. Furst, Dr. Lilienfeld and Mr. Brandt acted entirely in good faith throughout the transaction and that the sale was not induced by false representation by any of them.

"I find that the true facts were as follows: Mr. Furst, who bought the painting from me in 1934, sold it to Mr. Brandt; Mr. Brandt then sold it to Dr. Lilienfeld, who purchased it for a client in The Hague. In 1936 the client resold it to Dr. Lilienfeld. The San Diego Museum bought it from Dr. Lilienfeld at only a small fraction of the \$100,000 figure that I had believed. The respective profits on each of these sales were reasonable and legitimate," Mr. Quisling declared, according to the New York Times, that "though he had made the charges in good faith, he regretted having done so and that he had withdrawn the suit without payment of any money to him."

According to the lawyers (as quoted in the New York Herald Tribune), Dr. W. R. Valentiner attributed the painting, except the landscape, to Hals, but stated in his book, *Frans Hals in America*, that it is not impossible that such landscape is the work of Jan Vermeer of Haarlem. The statement added that "an important art museum which at the time caused the painting to be examined by scientific means was not convinced that the painting was by Frans Hals."

The kernel of the quarrel, it would seem, lies in the growing custom of dealers, collectors and museums of publicly placing fantastic prices on the most humble of sales. The painting in question was reproduced in the April 1st, 1936, issue of THE ART DIGEST.

### Lost That "Certain Touch"

William van Dresser, portrait painter of Redding, Conn., charges in a \$25,000 law suit that an automobile accident in 1937 deprived him of that "certain touch" so essential to a practicing artist. Mr. van Dresser, who is sixty-five, computes his income at from \$300 to \$500 a week. Carl A. Firling of Worcester, is named by van Dresser as the car's driver.



The Student: SARKIS SARKISIAN  
Jury Voted It a "Double-Header" Prize

## Detroit Stages Its All-Michigan Annual

AT THE 20TH ANNUAL for Michigan Artists, now being held in the Detroit Institute of Arts, thirteen artists were awarded prizes totaling more than \$1,300—with Sarkis Sarkisian, a juror, carrying off the show's highest honors. Sarkisian's painting of *The Student* won the Founders Society prize "for the best work in the exhibition" and the Lillian Henkel Haass purchase prize which will add the picture to the Institute's permanent collection. Florence Davies, writing in the Detroit News, pointed out that "the picture has an envelopment of subtle grays and browns, and the suggestion of mountains in the background appears to be symbolic of the student's aspirations." Sarkisian, like fellow-juror John Carroll, is an instructor for the Detroit Society of Arts and Crafts.

The gold medal of the Scarab Club, another major award, went to Carlos Lopez for his *Boy with Bow*. John Carroll, who contributed a paragraph to Miss Davies' News column, thought it "one of the outstanding paintings in the show, because of its homogenous color and its unity and spirit."

Among the other awards are two that recognize merit in those sharply contrasting categories, the academic and the modern. The Anna Scripps Whitcomb prize for the best academic work went to Marshall Fredericks for his bronze *Torso of a Dancer*, while the Friends of Modern Art prize for the best example of modernism was taken by Harold Cohn's *White Peonies*.

Although only Michigan artists contributed to the show, the 165 paintings, watercolors and prints reflect ideas and styles that are not limited by the borders of Michigan. National in aspect, the exhibition, which also includes 23 sculpture pieces, runs the stylistic gamut from academic portraiture to the abstract.

There were also prizes for the best exhibit in landscape, won by Gerald Mast's *Foothills*;

in watercolor, awarded to Cecile Salaway's *Trees*; and in figure composition, awarded to Jim Lee's *Two Sisters*.

Purchase prizes by various donors went to Alex Minewski, Constance Richardson, John Davies and May Brown. Lisellote Moser's *Lights and Reflections*, awarded the Kamperman prize which will place it in the museum's permanent collection, was mentioned in Miss Davies' column by Edgar Richardson, another paragraph contributor. He wrote that "the color is beautiful and the picture has great precision of detail, yet perfect unity." The Society of Art, Poetry and Music gave their award this year to Harold W. Groom for his *Gloomy Weather*. Honorable mentions went to Sylvester Jerry and Samuel Cashwan.

The jury, which was chosen by the exhibitors themselves, consisted of John Carroll, Sarkis Sarkisian, John Pappas, Walt Speck, Jean Paul Slusser, Carleton W. Angell and Jaroslav Brozik.

### The Artists Voted

The Oakland Art Gallery, which this year sponsored the sixth of its annual watercolor, pastel, drawing and print exhibitions, has a novel system of making awards. Artists visiting the exhibition record their choices, and on that basis the prize winning pictures are named. The consensus of the 1938 artist-visitors was that top honors should go to *Early Spring Storm* by Emil J. Kosa, Jr., of Los Angeles. Phil Paradise's *Lunch Hour* was chosen as number two, and third honors were divided between Charles O. Horton's *November* and Yoshida Sekido's *Still Life*.

The honorable mentions were *Aspens in Snow*, *Sierras* by William S. Rice, *China Camp* by Willard R. Cox, Cora C. Foster's *Magnolias*, Barse Miller's *Dog House*, Alexander Nepote's *Arrangement with White Road*, and *Landscape near Campo Seco* by Jocelyn Camp.

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## Art Auctions at American-Anderson Rooms

THE FIRST HALF OF DECEMBER finds the auction calendar of the American Art Association-Anderson Galleries, New York, crowded with five sales at which properties as diverse as Chinese bronzes, U. S. Postage stamps, literary items, prints and furniture will be dispersed.

The first December sale will be held the afternoon of the 2nd and 3rd, when the Mrs. J. Ogden Armour and the Mrs. Harold C. Mathews collections, described in the last issue of THE ART DIGEST, will be offered at auction.

The second sale, to be held the evenings of Dec. 5 and 6, will comprise the Harold W. Carhart collection of U. S. proofs, essays, and color trials, and the Charles Kissel collection of U. S. postage and revenue stamps. One of the best known collections of its kind, the Carhart properties include a section of essays devoted to stamp designs which were submitted to the government but not accepted.

On Dec. 3, a large number of American historical paintings, prints, and Currier & Ives lithographs, from the Julian H. Youche and other collections, will be placed on exhibition preceding sale the evening of Dec. 9. A rare set of four colored aquatints depicting *The Action Between H. M. Frigate "Java" and the American Frigate "Constitution,"* and several works by A. B. Frost are included, in addition to a numerous group of Currier & Ives lithographs depicting the American scene.

*The Last Shot* and *The Last War-Hoop* are among the Western scenes in this category. The sporting prints include *Brook Trout Fishing* and *An Anxious Moment*, while the fine series of winter views features an impression of *Winter Morning, Feeding the Chickens*.

The Emil Fischer, the Princess E. Zalsstem-Zalesky and the Samuel Colman collections of antique Chinese bronzes, Oriental pottery, porcelains, and jewelry, and Chinese rugs will be assigned to new owners at the American-Anderson galleries the afternoons of Dec. 9 and 10, after exhibition from Dec. 3. The bronzes range from the Han Dynasty to the 18th century, including a Sung incense burner in the shape of a rhinoceros inlaid with gold and silver scrolls. The recent Yamanaka and Metropolitan Museum exhibitions of Chinese bronzes make this a timely offering.

Notable among the Chinese porcelains is a pair of K'ang-hsi famille verte oviform vases with original covers, from the Viscount Leverhulme and Eli B. Springs collections, and a blue and white "Hawthorn" temple vase.

The fortnight closes with the auction on the evenings of Dec. 12 and 13 at which rare books, autographs and manuscripts will be dispersed, including a first edition of Poe's

*Tamerlane*, one of the rarest and most sought-for items in American literature. Now owned by Ernest W. Dunbar, it can be seen from Dec. 3 at the galleries, along with letters by Lincoln, Grant and Lee from the estate of John Wanamaker. Lincoln's marriage certificate and a first edition of Longfellow's *Evangeline* conclude the offerings of this sale.

### Anton Abstracts Motion

Harold Anton, a poet, dancer and acrobat who has also made a study of "the rotting of leaves," is holding an exhibition of his latest paintings until Dec. 11 at the Mercury Galleries, New York, under the heading *Kineplastics*. Having to do with the problem of motion in painting, the catalogue foreword explains that "in kineplastics, Anton approaches the elusive problem by abstracting motion—as well as form and space."

Anton, who spouts complex, intricate and highly involved theories on everything from art to surrealism in music, states that his work really mocks the theories and precepts of art. Weeks of studying a revolving phonograph record and listening to its music resulted in the abstract canvas *Rotation*, as months of studying photographs of John D. Rockefeller, Sr. resulted in the monster-like, blood-red caricature of the philanthropist. Other titles are *Design for an Unhappy Spine*, *Mono-visual Aspects of a Schizoid*, *Corruption of a Stare* and *Introversion of an Ape*.

### Paintings for the Home

A group exhibition of canvases suitable for home decoration are on view until Dec. 17 in the Milch Galleries, New York. Including the work of contemporary artists as well as of such last-generation names as J. H. Twachtman, Arthur B. Davies, Childe Hassam and William M. Chase, the exhibition contains, according to Emily Genauer, critic of the New York *World-Telegram*, several examples "worthy of a place in any museum."

"The top items," she continues, "are an early Maurice Sterne called *On the Ganges*, a brilliantly composed structure of brilliant tone laid on in horizontal planes; Millard Sheets' skillful, atmospheric, witty *Start to Fame*, depicting backyard baseball players freely and spiritedly delineated against an arresting background of tenements; Sidney Laufman's *The Fields* and Robert Philipp's *Manhattan Symphony*." Melville Upton of the New York *Sun*, singled out Lucille Blanch, Edward Bruce, Stephen Etnier and Robert Spencer.

*The Art Digest*



## At Parke-Bernet

DECEMBER auctions at the Parke-Bernet Galleries, New York, begin on the 3rd when English 17th and 18th century furniture from the important collection of Howard L. Lansburgh will be dispersed. Comprising cabinet-work from the reign of William and Mary to that of George III, the collection is notable for its Queen Anne chairs of the years 1700-1715, notably a pair in burl walnut veneer with open Hogarthian backs and with seats covered in *petit point* of the period.

Besides Georgian chairs and a William and Mary love seat, there are a Sheraton sideboard, a Sheraton cabinet bookcase, and a Queen Anne walnut slant-top writing desk. Also on sale Dec. 3 are five important early American tankards made by these noted colonial craftsmen: Bartholomew Schaats (1670-1758), Samuel Vernon (1683-1737), Andrew Tyler (1692-1741), James Coddington (1690-1743), and Daniel Van Voorhis who worked in Philadelphia between 1782-87.

Etchings and engravings by old and modern masters and color prints will be sold on the evening of Dec. 7, after exhibition from Dec. 3. Coming from several prominent collectors, these offerings include a group of prints by David Young Cameron which contains his rare *Five Sisters, York Minster*, several by James McBey, Seymour Haden, Frank W. Benson, William Heintzelman, and Joseph Pennell. Among the Whistlers are *The Beggars, Rotherhithe* and *Becquet*; the Zorns include his *Mona*, and his *Dagmar. Melancholia* is found among the Dürer prints, and the Rembrandts include *Christ Preaching* and *Christ before Pilate*. Featured in the collection of color prints is a group of more than 50 by the late S. Arlent Edwards.

Additional lots of furniture will be offered on the afternoons of Dec. 8 and 9 when the property of Leon David, prominent Boston dealer, comes before the Parke-Bernet auctioneers. The American and English furniture, chiefly mahogany pieces of the 18th and early

19th centuries, is notable for the diversity of the chairs and small tables that appear. Beginning on Dec. 3 collectors can examine the Chippendale, Sheraton and Hepplewhite pieces, including two pairs of side chairs attributed to James Gillingham of Philadelphia.

The American furniture originates mainly in New England and includes choice Massachusetts inlaid secretaries, card tables, bureaux, a finely carved mahogany high-post bedstead attributed to Samuel McIntire of Salem, and some Queen Anne highboys.

## Rare Currier & Ives

CURRIER & IVES lithographs—including a number of the rarest impressions—form another important sale at the Plaza Art Galleries, New York, the evening of Dec. 8. At that time, following exhibition from Dec. 4, the collection of D. D. Moore of Boonton, N. J., with additions, will be dispersed. The sale, comprising 184 lots of interest to lovers of American lithographs, will be divided into the following classifications: Historical Subjects, Sporting Subjects, Ship Prints, City Views and Miscellaneous Subjects.

Headlined is one of the rarest of all Currier & Ives prints, *Grand Drive, Central Park, New York*, the original sketch of which is in the Museum of New York. It was heretofore believed that Harry T. Peters, the "Berenson" of the Currier & Ives cult, owned the only colored impression of this print. Of interest also is *Winter in the Country—The Old Grist Mill*, in beautiful condition and coloring. This was George Durrie at his best.

Among the ship prints is found *Clipper Ship Red Jacket in the Ice off Cape Horn*, the only Currier & Ives Winter scene ship print. Also present will be the *Clipper Ship Dreadnought off Sandy Hook* and *Clipper Ship Dreadnought off Tuskar Light*, both very rare in their group. Painted by A. F. Tait, *The Rising Family* is one of the rarest of Currier sporting prints.

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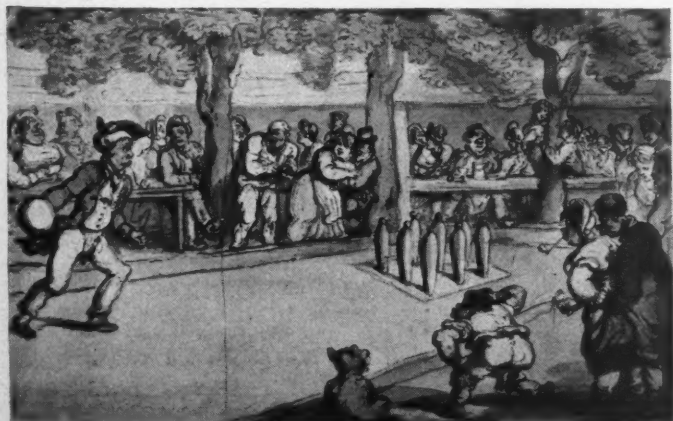
## Watercolors by the Undecorous Rowlandson

THE DECOROUS HISTORY of English painting—correct, always in its behavior and drawing room manner—was thrust vulgarly aside at one point in the early 18th century when a "low-brow" named Thomas Rowlandson appeared on the scene. A group of watercolors by the artist on view at the M. A. McDonald Gallery, New York, makes one pause, however, and give more credence to the (only whispered) thesis that Rowlandson after all was one of the most English of English artists.

Several landscapes in the group of 30 small

paintings display an easy manner that rivals Gainsborough and many another great Englishman, while nearly every one of the papers shows draughtsmanship that is almost legerdemain. Rowlandson watercolors (the Customs House is wary of them these days) have not as yet been subjected to any classification since the artist's prolific production defies the division by any well marked periods. The present group, obtained by Robert McDonald from an intact collection in England, appears to cover most of the artist's career.

*Bowling on the Green:* THOMAS ROWLANDSON (Watercolor)



1st December, 1938

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Flight: GORDON GRANT

## Ashore and Afloat With Gordon Grant

AS IN MOST EXHIBITIONS by Gordon Grant, the sea, with its harbors and ships and the men who sail them, is the common denominator that draws his watercolors, on exhibition until Dec. 17 at the Grand Central Galleries, into close relationship. A few landscapes, like *Glowing Sand* and *The High Dune*, are included, but they, in being obviously next to the sea, are an effective complement to such watery scenes as *Thundering Surf*, in which a huge wave crashes against a rock and scatters in a curtain of spray.

Men also are pictured, as in *Dirty Weather*, in which four sailors clad in oil skins are seen trundling along a pier, partially veiled by a murky atmosphere that envelopes the

whole water front. Sailors are also shown at work in *Mending Canvas* and *Overhauling Gear*.

Schooners and smaller craft, all done with an authenticity that bespeaks first-hand knowledge, are depicted on the high seas and at anchor in crowded harbors. In some papers the sky is threatening and stormy; in others it is filled with a dripping haze that is beginning to clear off after a rain. Another aspect of ocean and water front life is seen in the watercolor called *In The Wake*, in which sea gulls dip low over the water, rise and fly toward an unseen ship; and in *Flight*, gulls sail and swoop, with feet hanging limp, in their never ending look-out for food.

## Badger State Winners

Artists recently commissioned by the Treasury Art Department to execute murals for Wisconsin post offices won the two most important prizes at the Fifth Wisconsin Salon of Art, held at the University of Wisconsin's Memorial Union Building. Forrest Flower's *Horse* won the \$75 prize given for "the most meritorious exhibit." Flower, a graduate of the Layton School of Art, has attracted favorable attention for his work on federal art projects and recently completed a mural for the Rice Lake post office.

Edward Morton, an instructor at the Layton School, won the Madison Art Association's \$100 purchase prize for his *Rabbit Hunters*. Morton, who has a flair for out-of-door themes, has just installed a mural in the Oconomowoc post office.

First prize in oil went to Richard Daley's *Still Life with Persimmons*; first prize in watercolor to Howard Thomas for *Boat and Turtle*; first prize in sculpture to David Parsons; first prize in graphic arts to Elsa Ulbricht for *Our Club*; and second prize in graphic arts to Gerhard Bakker for his *Road to Cripple Creek*. Clayton Charles won the Joseph E. Davies student prize.

## Frelinghuysen Debut

After ten years of working out his own problems in sculpture, Thomas T. K. Frelinghuysen, scion of one of the East's prominent families, has emerged as a one-man exhibitor. On view until Dec. 3 at the Marie Sterner Galleries, New York, are more than 30 figures pieces, animal studies and portraits in bronze, marble, terra cotta, aluminum and limestone.

The sculptor's love of animals, particularly dogs and horses, is evident in his choice of subjects; and his understanding of them enables him to render not only action, but also the various moods of his canine, equestrian and even fowl models. Frelinghuysen's portraits, usually enlivened by colored mouths, range from a very green bronze *Sally* to a poised *Alene* in marble, with extraneous details smoothed over.

Nudes abound in the exhibition, showing variety in technique, posture and material. In *Seated Nude No. 1* the plump oriental figure becomes a pyramidal composition in which the fluid quality of the bronze is emphasized by the highlights which stream over her rounded forms. *Torso with Head* is a somewhat stylized but lively rendering of a very modern Miss.



*Afternoon in the Park: HARDIE GRAMATKY  
Loaned by the Toledo Museum*

## Gramatky's N. Y. and Bahama Watercolors

HARDIE GRAMATKY, who has flown from snow-bound Hudson's Bay to the tropical Bahama Islands to do watercolors for *Fortune Magazine*, is exhibiting his latest work at the Ferargil Galleries, until Dec. 11. In command of his medium, Gramatky, with deft washes, catches not only a likeness of the scenes he depicts but also the character that time and man have given them.

*Gracie Square*, a brilliantly-lighted paper, and *Afternoon in the Park*, recently acquired by the Toledo Museum, are two sunny views of New York, while *Snow Storm* is a wintry view across the East River with tug boats shrouded in a blanket of snow that completely obliterates the opposite bank.

*Old Pavilion, Nyack*, a solidly drawn scene on the Hudson River, is bright with the sun that, further South, also floods the Bahama isle of Cat Cay, seen in *Tropical Steamer* and *Marlin Are Running*. In the latter watercolor one of the island's busy piers is seen, circled

by Caribbean fishing craft and decorated with a span of huge marlin that hang beside their proud captors. In *The Wind* a wavering palm tree is silhouetted against a dramatic sky that is torn by the blasts sweeping the island. Though color and light and mood are the most evident aspects of Gramatky's pictures, much of their convincing reality is achieved by drawing that is solid, full-bodied.

Formerly one of Walt Disney's top artists, Gramatky is now a regular exhibitor on New York's 57th Street and in travelling museum exhibitions. To date he has more than a dozen prizes to his credit. Frederic Newlin Price, director of the Ferargil Galleries, writes: "Gramatky loves color and the human document of life. His message is personal. Born in Dallas, Texas, in 1907, he migrated to California; joined that splendid group, Barse Miller, Phil Dike, Paul Sample and then came to New York, the 'big tent,' where he is doing nicely. We commend Gramatky."

## Wyeth's "Handsome" Show

One of the most successful shows by newcomers to New York's 57th Street last season was Andrew Wyeth's one-man exhibition at the Macbeth Gallery (23 sales out of 25 exhibits). This season so far Wyeth, who is 21 and a son of the noted illustrator, N. C. Wyeth, has shown his watercolors in Boston and more recently at the McClees Galleries, Philadelphia.

Dorothy Grafty, of the *Philadelphia Record*, thought the latter a "handsome and a striking show," but warned that it was somewhat monotonous in subject matter. "First of all," she continued, "he is a master of the watercolor medium, with bows to Winslow Homer and John Singer Sargent. He knows how to

control the splash of color within a given space. He brings to paper a fine sense of the interrelationship of sea and sky." Of the characteristic Wyeth rocks, she says: "They are not rocks at all, but color splotches that carry a conviction of hardness and wetness. For Andrew Wyeth is uninterested in extraneous detail. He strikes to the mood of things."

## Reinforcements for "Collectors"

The 211 members gathered from 23 states to represent the 1938 roster of Collectors of American Art have kept the volunteer workers at the society's headquarters (38 West 57th Street, New York) busy issuing renewal certificates, the best evidence that the 211 works of art distributed last May were appreciated.

New members recently registered are: E. Hinman-Smith, Ala.; M. Brunswick, Calif.; Jan Koerber, C. Z.; Mrs. S. V. Putnam, Maine; H. R. Warfel, Md.; Cordelia S. Pond, Mass.; Mrs. R. S. Bishop, Mich.; Mrs. E. Sklower, Mont.; Gertrude and Louise Hale, N. J.; Mrs. A. W. Jones; Braxton Art Co.; Wm. S. Budworth; P. J. Wickser, N. Y.; Dorothy Grafty; Mrs. J. W. Moffly, Pa.; James W. Gantenbein and Sue Williams, Washington, D. C.

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# THE FORTNIGHT IN NEW YORK

As Reported by Paul Bird

THERE is enough history of French art in the December exhibitions to provide everyone with a liberal education in this fascinating field. Strangely, it all adds up to a fair study in French political and national history, too. At the risk of some over-ardent militarists picking this item up, it might be observed that with every disastrous war the French people beget more art. The Napoleonic campaigns resulted in the oils at the Knoedler show; the War of 1870 resulted in the paintings at the Carstairs Gallery and at Durand Ruel (where Pissarro and Monet are on view), and the World War resulted in the present school of Paris of which examples are at the Jacques Seligman and Pierre Matisse galleries. Romanticism, Impressionism, Abstractionism, War, war, war.

A gloomy thought, and one that should be dropped immediately. There are other ways to achieve national regeneration and perhaps America will be the nation to point the way. At least, America, without a war, is beginning to beget something that looks like real world-standard painting.

### Poe Would Understand Pittman

A case in point is Hobson Pittman. At his exhibition at the Walker Galleries this Southerner with a haunting nostalgia captivated each one of the critics. His paintings affected the art writers in that infrequent manner where they put aside criticism for the much more pleasant task of revealing in terms of prose the content that is embodied in terms of pigment. The *Times* critic, Edward Alden Jewell, contrasted the Guy Pene du Bois show and the Hobson Pittman exhibition with a Sunday text: "To embody or to imply?" Both, in their place, he concluded. "Hobson Pittman is the poet-painter of the empty chair, the empty room. His profoundly felt and hauntingly brushed interiors—lightened from without by moon or sun, from within by quiet shaded lamp, or by lamp and moon as conspiring protagonists—they vibrate with news of the presence that is withheld." In the painting reproduced, would you say the widow was there—all there—or not?

Jewell again: "Hobson Pittman creates an atmosphere of immanence, of mystery, of the remembered, that would be understood at once by men such as Maeterlinck and Poe, Debussy and Redon, Lord Dunsany and Albert Ryder.

"We have been led across a nebulous margin here. And while but a step farther might carry him into the realm of the sentimental, the posturingly bizarre, that step the artist rarely takes. His dream retains the freshness

and the health that belonged to it at the minting."

This estimate, shared by nearly every other critic, is no little tribute. In its role of "Devil's Advocate" this column can uncover only one tiny criticism,—an implied one at that—in the *Herald Tribune*. There Carlyle Burrows writes: "Our own preference is for the smaller interiors, which are less flashy in style." The *Widow*, reproduced, is a small interior.

### Jo Davidson Visits Spain

Jo Davidson is back in town, having visited the Spanish Loyalist front and sculptured several portrait busts and completed many sketches. A benefit exhibition is current at the Arden Gallery showing these latest works and they live up to the best Jo Davidson traditions. A catalogue for the show contains several "narrations" by writers who are or have been over in Spain on the Loyalists' behalf. These include Hemmingway, Herbert Matthews, Dorothy Parker and others.

Strong as Davidson must have felt for the cause of the Loyalists, his sculptures of their generals and leaders are no social protest paper weights. They are real sculptors' conceptions. Here is Henry McBride's word for it, written in the *Sun*:

"Davidson has lavished his best skill on this series of portraits, quite evidently undertaken in a crusading spirit, but though his sympathies and seriousness are evident in every touch there is no yielding to the temptation—if there was any—to be sensational. The sculptor very plainly felt that posterity would have a concern for these people and that therefore he himself as an artist was on trial and that nothing but his best would do."

### Stuart Benson, Sculptor

Several other sculpture shows are current at the moment and one of these of outstanding interest is Stuart Benson's at the Ferargil Galleries (whose portrait of Robert Nichols, English poet, is here reproduced). Benson's search for form is not unrelated to that of Jo Davidson, the cephalic index and variations thereon providing him with more than enough subject matter. Benson spends a good part of each year in France living among the simple peasantry, and that accounts probably for a number of charming little heads of children, peasant women and an eloquent clay sculpture of a pair of hands that look as if they were really grown in the soil. He has other informal moments when he reveals the sagging length of a female dachshund, titled *Non Skid*.

The strength in Benson's work is in his

The *Widow*: HOBSON PITTMAN, Exhibited at Walker Galleries



The Art Digest





Robert Nichols: STUART BENSON  
On View at Ferargil

strictly portrait heads of personalities that are strong and intelligent. Besides the likeness of Nichols, there is a head of John O'Hara Cosgrave that is outstanding for its modeling, a head of James W. Barney that is sheer power, and another of Joseph P. Knapp. Devoting almost all of his time to this most difficult branch of sculpture, Benson turns in a masculine and artistic result.

#### Marian Harris' Pattern & Rhythm

Though she has been in several national shows of importance, Marian Harris, exhibitor at the Tricker Galleries, is making her first New York "one-man" appearance. Miss Harris, former Pennsylvania Academy student who has studied also under Hugh Breckenridge and Wayman Adams, won a Cresson scholarship while at the Philadelphia institution and is a member of the Pennsylvania Academy Fellowship.

In a score of oils on view at the Tricker show, Miss Harris displays an interest in varied subject matter, including portraiture, landscapes, still lifes, flower pieces and figure pieces. "Two flower pieces and a semi-nude at a dressing table (reproduced here) are outstanding," wrote Howard Devree in the *Times*. "The artist is principally interested in color patterns and rhythms from a rather academic approach."

#### Hofer Meets the Critics

Earlier in the season it was noted that the modern Germans are much in evidence this year in New York. At the Nierendorf Galleries the Carnegie first prize winner, Karl Hofer, was given a large one man show that proved one of the main events last month. To those who have associated Hofer's art almost entirely with figure pieces the inclusion of many landscapes and still lifes made the show particularly instructive. With more than thirty canvases, it surveyed 15 years of Hofer.

"When Karl Hofer is good," wrote Edward Alden Jewell in the *Times*, "He is very, very good. But, except when at or near his best, he can let us down with a dullish thud." Jewell preferred the figure subjects to the landscapes and still lifes, finding one of the figures "exemplifying the full Hofer's architectural strength and adroitness with which he can make color an integrated and unifying element of the design."

"His painting turns sharply between the

poles of brilliance and bitterness," wrote the *Post* critic, Jerome Klein. "One goes through the showing admiring the taut, decisive finish, and slightly oppressed by the stark mood which weighs constantly upon the artist. One almost wishes for a slight break in the tension."

#### With Vigor & Understanding

She is now well established in the forefront of the field of watercolor painting, writes Melville Upton in the *Sun*, reviewing the watercolors by Ann Brockman at the Kleemann Galleries. "Her approach is purely naturalistic, but she carries things with a vigor and understanding of certain types of landscape effects that is quite disarming."

That Miss Brockman's latest pictures are undoubtedly the best to date, both Carlyle Burrows of the *Herald Tribune* and Howard Devree of the *Times* were in agreement. Said Burrows: "This artist proves herself increasingly able in her nature portraits, doing the storm-keyed moods with flair and feeling and getting a substantial quality in her work."

Wrote Devree: "Some of these papers are among the artist's most personal and most effective essays thus far in this medium. She can give admirably the mood of gray and lowering days on a rocky coast, and she turns successively from the wind-swept open spaces to massive effect."

#### Newton's "Authentic Talent"

"An authentic talent" is what Royal Cortissoz termed Francis Newton whose work was reproduced here last issue. The talent expresses itself in breadth of handling and in handsome color, the critic added, reviewing Newton's show at the Montross Gallery. "There is a faint suggestion in his work of the quality which gained fame for the late Childe Hassam. He has something of that painter's force, especially in respect to color. He shows a few disappointing things. The series of four big canvases dedicated to *The Painted Desert, Arizona*, do not quite come off. But in the smaller studies . . . Mr. Newton strikes a strong, successful note."

What Cortissoz says about the pictures of the Grand Canyon confirms this column's most firm conviction: that the Grand Canyon has yet to be conquered by paint and pigment. What artist will take the challenge?

#### The Panorama

Angna Enters, the dancer, has returned again this year with a show at the Newhouse Galleries, where her rapid pencil and brush

At the Dressing Table: MARIAN HARRIS  
Exhibited at Tricker



account for another sparkling show. The sparkle is particularly bright among the smaller and less formal works.

"That much extolled mystagogue," is Royal Cortissoz' 1938 substitute for Pablo Picasso.

A package of Matisse prints purchased at his first American show nearly a quarter of a century ago was recently shipped to the same gallery whence they were bought with instructions to frame each print. The package (from a lady in Boston) looked as if it had been peeked into only once or twice during these frightful long years.

On good authority it is reported that Derain meant his two huge Titianesque pieces as pure satire. If so it did not click; most everyone soberly liked the pictures.

Howard Devree of the *Times* has really taken the bull by the horns. In a recent Sunday issue he ran, in addition to his regular column, a catch-all column entitled "With Decorative Angles." That, so far, is the first honest segregation that has yet appeared in the art press dividing shows by serious artists and those who work to make a piece of framed decoration. Once the two are separated, decorative paintings, can be, and are by Devree, reviewed for what they are. A step ahead.

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By American and Foreign Artists  
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## THE PRINT MAKERS: OLD AND NEW



*Peasant Woman*: HANS THEO RICHTER (Germany)  
Voted the Mrs. Frank G. Logan \$75 Purchase Prize

### German Wins a "Logan" in Print International

FOLLOWING the lead set by the Carnegie International this year in honoring an artist of Germany, Chicago also has picked a German (this one not a refugee) for top award at its international exhibit of etching and engraving. The jury's wand touched Hans Theo Richter for his *Peasant Woman*, a drypoint in the traditional manner. It was a selection made "quite justly," to quote C. J. Bulliet of the *Chicago Daily News*. "Strength and simplicity mark this drypoint," said Paul T. Gilbert of the *Herald Examiner*. But to the *Midwest Daily Record* (Communist) it is "a weak imitation of Van Gogh, that reveals the low ebb to which art has sunk in Nazi Germany" since the departure of Kollwitz, Grosz, Beckmann and Dix.

The exhibition, on view at the Chicago Art Institute until Jan. 9, contains 194 prints from 20 countries, 118 of them from the United States. One definite tendency is that the etchers appear to be troubled over the increased public interest in lithography and have decided to do something about it. In the Chicago show there is evidence of a larger number of aquatints and combinations of techniques which give prints a resemblance to lithographs. Color etchings also have some of the effect of colored lithographs both in grain and texture. There is much less of the traditional etching line technique and more experimentation for mass expression.

After viewing the show, C. J. Bulliet came to the conclusion that "gloom hangs a bit less heavily over the earth, perhaps, than it did a year ago." The art of the print, he continued, "is the art of the illustrator mainly and concerns itself less than painting with 'isms.' The print maker records what he sees and feels, unless he has set for himself a 'pattern.' The painter is too apt to record what he thinks he should think and feel to be 'in the mode.'"

"Anyhow, the present show is less gloomy than last year's annual. There are plenty of prints of 'social significance,' of 'leftist' propaganda, of discontent with things as they are, but these do not dominate the show to the practical exclusion of all else. The artists, for the most part, are attempting to express

their reactions to their environments, gaiety mingling with sadness."

Polly Knipp Hill's *Cherries Are Ripe* pictures "industrious seeders of bushels of the fruit, but they have time for bawdy flirtation, instead of sullen conspiracy against bosses of canneries. Peggy Bacon's *Rival Ragman* is "broadly humorous and satirical." Morris Topchevsky, however, "one of our most powerful Chicago recorders of what is 'socially significant,' presents in *At Factory Gates* grim, organized laborers, conscious of their 'rights' and determined to get them."

The sculptor Maillol's *Two Nudes Seated under a Tree* ably carries on "the tradition of the nude, queerly sparse in this show, considering that nudity is more prevalent in our time than in any age since classic Greece. Emil Ganso's naked *Dolores* holds up the honors for America." Also claiming Bulliet's attention were *The Call to Arms* by Edward Hagedorn, a skeleton in military hat blowing a trumpet across a graveyard; John Copley's *Carmencita*, a contemporary Madonna of Sorrows; Lewis C. Daniel's *Determined Bodies*, a segment of the pagan "youth movement;" and Gene Kloss' *Night Mass, Taos*.

Paul T. Gilbert of the *Herald Examiner*, for whom the show held many a chuckle, singled out *The Suckling Calf* by Karl Max Schultheiss; the humorous *Negro Wedding* by Clara Mairs; Mukul Dey's fragile, oriental drypoint, *The Hilsa Fishing, Calcutta*; Roland Clark's print of ducks sharply etched against the sky; Leon Pescheret's *Fairy Tale Age* (a sunny child has a background of her dreams); N. P. Sternberg's clean cut, strong *Downtown L Station*; Arthur Briscoe's masterly *The Shipyard*; and Jacques Boullaire's engraving of lovely native women, *Haumani from Tahiti*.

#### Coming Washington Prizes

The Washington (D. C.) Water Color Club, which will hold its 43rd exhibition from Dec. 17 to Jan. 15, has just announced the posting of two new prizes. One of them, a prize of \$50, will be awarded by a jury, and the other, a \$25 prize, will be given to the exhibitor whose watercolor is voted most popular.

### To Delacroix!

HOMMAGE to Delacroix—very much in the air in New York this month—is being paid by a group of 19th century etchers and lithographers at the print galleries of M. Knoedler & Co., through December 10.

FitzRoy Carrington has hung a group of prints to supplement the great show downstairs at the same establishment, and among the artists represented are Whistler, Legros, Fantin-Latour, Manet, Bracquemond, Degas, and the master, himself—all of whom were pictured by Fantin in his oil, *Hommage à Delacroix*.

The keynote to the show is sounded in two prints, the first and second states of Delacroix' *Combat du Giaour et du Pacha*, a beautiful print which has all the fire and feeling that characterizes the artist, even though the combat is pretty much over since the Pacha has been unhorsed and it looks very much like Kismet would soon have its way.

The masculine intellect and character—portraiture—is the subject of the four Legros prints; Fantin-Latour contributed a Wagner scene, his splendid *Bouquet de Roses* (in the 2nd state), and a group of other miscellaneous subjects; Whistler a group of etchings, outstanding among them being *The Kitchen*. Manet's *Guitarist*, Bracquemond's noble *Old Cock* (what an Old Roman he was), and the Degas lithograph, *After the Bath*, are other exceptional prints in the large exhibit.

Not strictly a part of the "Hommage to Delacroix" show, but hanging nearby, is a group of Meryon's etchings. Among them are early and late states of his *View of Paris*, which has devils flying over the sky and contains bits of New Zealand landscape right in the city proper. Meryon was in and out of asylums and probably that is the reason for these queer devils in the sky that seem to be swinging low with not very sweet chariots. At any rate, Meryon had them in the early state and they certainly were no afterthought. But then, Paris is a wicked city and he probably thought it should be shown up as such.

#### Commended by Millier

The Foundation of Western Art, Los Angeles, sponsoring during November the sixth annual exhibition of California Graphic Art, presented the recent work of California's active and best known print makers. Among the wood engravers, Arthur Millier, critic of the *Los Angeles Times*, commended Paul Landacre for technique and clarity of statement in his *Nude*, and Charles Surrendorf, whose two pictures of the poor man's life brought this remark from Millier: "If Hogarth were alive he would pick similar subjects." Matthew Dean, winner this year of a San Francisco Art Association first prize, was represented by two landscapes which the *Times* critic describes as giving "new dignity to the linoleum cut as a medium."

The lithograph section contained several compositions that earned critical mention, particularly Everett Gee Jackson's *The Music Lesson*, Nicolai Fechin who "tops all in draftsman's wizardry," and two prize-fight prints by Fletcher Martin. Theodore Polos, Ellen Carpenter and Nils Gren were singled out.

Loren Barton's etchings of Italian peasants, her views of Venice and her *North Main Street* were features in the copper plate division, along with a desert oasis, *Gender Heaven*, by Henri DeKruif.



## THE PRINT MAKERS: OLD AND NEW



*Afterglow: JOHN TAYLOR ARMS (Etching)  
Quaint Old Buildings Reflected In Placid Water*

### Arms, Etcher, Unveils His "Gothic Memories"

NUMBERED among the American artists who have won high honors abroad is John Taylor Arms, whose work, familiar to museum visitors in most American and many European cities, is on exhibition until Dec. 26 at the Kennedy Galleries, New York. On view are 50 prints and 20 drawings classified as *Gothic Memories*, comprising his minutely executed etchings and pencil drawings of villages, cathedrals and churches of Italy, France, Spain and England.

Two of the latest plates, *Reflections at Finchingfield* and *Afterglow*, were made during his visit last summer to England, and in both prints, lines of almost microscopic minuteness define quaint old buildings and bridges, and catch their reflections in the placid surfaces of streams.

The ancient facades that huddle along the banks of the Arno in Florence are seen in *From the Ponte Vecchio*; and in *Venetian Mirror* and *La Bella Venezia* expanses of Venetian palaces, rendered in precise detail, rise up from the Grand Canal, on whose glassy surface they are re-created in reflections. An impression of the latter print was purchased

this fall by King Vittorio Emanuele and presented by him to the Modern Museum of Venice.

In *Limoges* and *Chartres*, water again occupies the foreground, and medieval buildings are pyramided up to the cathedrals that crown these old French towns. France, theatre of Gothic architecture's richest development, is also represented among the "Gothic Memories" of John Taylor Arms by his faithful rendering of the cathedrals of that period. Rouen's cathedral, often the subject of Monet's brush, is presented with all its intricate decoration in a plate aptly titled *Lace in Stone*. With equal preciseness he has etched the myriad details of the north porch of the cathedral of Chartres in *Song in Stone*.

Arms' love of patience-trying exactitude has been characteristic of him since childhood. As he explains it: "I loved to make things carefully, whether doing some small drawing or making a cardboard house. I had the greatest patience and utmost love for the last possible degree of perfection."

### California Etchers

THE SILVER JUBILEE exhibition of the California Society of Etchers, which has begun a nation-wide tour following its November preview at Gump's in San Francisco, was termed by Emilia Hodel of the San Francisco *News* "a show of unusually high standard" and labeled by Heinz Berggruen of the *Chronicle* "not too exciting."

H. M. Luquiens of Honolulu was awarded the first prize for his poetic tropical landscape, *Kona Idyll*, a drypoint typical of the graceful form that has won him mainland as well as island fame. Second prize went to Paul Landacre of Los Angeles for his wood engraving, *Growing Corn*. Third award, known as the Associate Members Print Award, worth \$65, was voted to Orpha Klinker of Los Angeles for the aquatint, *Winter Touches the Desert*. Each associate member of the society will receive an impression of this print.

The jury of awards was composed of Roi Partridge, Julius Pommer and Charles Surendorf. At the dinner-meeting that opened the exhibition in San Francisco, Marques E. [Please turn to page 28]

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*Old Cock: BRACQUEMOND.* For Present Whereabouts of this Noble Old Roman See Preceding Page—"To Delacroix"



1st December, 1938



# CALENDAR of Current EXHIBITIONS

## BALTIMORE, MD.

Museum of Art Dec. 4 to Jan. 1:  
Eccelesiastical Art.  
Walters Art Gallery To Dec. 15:  
Watercolors, Gavarni.

## BOSTON, MASS.

Doll & Richards Dec. 10 to 31:  
English Sporting Prints; To Dec.  
20: Watercolors, William Jewell.  
Grace Horne Galleries Dec. 5 to 17:  
Drawings, Lawrence Smith; Water-  
colors, Mary Hoover Aiken.

Museum of Fine Arts To Dec. 15:  
Paintings, Frank W. Benson, Ed-  
mund C. Tarbell.

## BROOKLYN, N. Y.

Brooklyn Museum To Dec. 11: Con-  
temporary Sculpture; To Jan. 1:  
Chinese Bronzes, Jades, and Ceram-  
ics; Abstract Art in Prints.

## CAMBRIDGE, MASS.

Fogg Museum Dec.: French draw-  
ings and paintings, XIX Century;  
Chinese paintings.

## CHICAGO, ILL.

Art Institute To Dec. 31: Leonora  
Hall Gurley Memorial Collection;  
Chicago Galleries Ass'n Dec.: Mem-  
bers Exhibition.

Katharine Kuh Galleries Dec.: Rus-  
sian Toyama.

## CINCINNATI, OHIO

Cincinnati Museum To Dec. 12:  
15th and 16th Century German  
Engravings, Herbert Greer French;  
Life's Eight Houses for Modern  
Living.

## CLEVELAND, OHIO

Museum of Art To Dec. 18: Mod-  
ern glass and textiles; Paintings,  
Henri Matisse, Japanese Prints; To  
Dec. 11: 15th Century German  
Prints.

## DALLAS, TEXAS

Museum of Fine Arts To Dec. 10:  
Currier & Ives; Dec.: Dallas Wo-  
men Painters.

## DATON, OHIO

Art Institute Dec.: Local Artists  
Show; Louisiana Artists Exhibi-  
tion.

## DECATUR, ILL.

Millikin University Dec. 7 to 21:  
Aqua-Chromatic Exhibition.

## DENVER, COLO.

Art Museum To Dec. 15: Index of  
American Design; Watercolors,  
Vina Cames.

## DETROIT, MICH.

Institute of Arts To Dec. 18: Michi-  
gan Artists Annual.

## GROTON, MASS.

Groton School Dec. 1 to 14: Aqua-  
Chromatic Exhibition.

## HAGERSTOWN, MD.

Washington County Museum To Dec.  
19: Augustus Vincent Tack.

## HARTFORD, CONN.

Wadsworth Athenaeum Dec. 10 to  
24: Conn. League of Art Students.

## HOLLYWOOD, CAL.

Stanley Rose Gallery Dec. 1 to 15:  
Martha Simpson.

## HOUSTON, TEXAS

Museum of Fine Arts Dec.: Lone  
Star Printmakers; Paintings,  
Charles W. Hutson; Watercolors,  
Frances Failing.

## KANSAS CITY, MO.

Art Institute Dec. 4 to Dec. 31:  
Paintings, Eugene Higgins.

## LAWRENCE, KANSAS

Thayer Museum of Art Dec. 1 to  
15: Etchings, Eugene Higgins;

## LOS ANGELES, CALIF.

Foundation of Western Art Dec.:  
California Watercolors.

Los Angeles Museum To Dec. 31:  
California Art Club; Colored Litho-  
graphs; "Fifty Prints of the  
Year."

Stendahl Gallery Dec.: Paintings,  
Ethel Rose; Paintings, Nicolai Fe-  
chin, Edna Reindel, William  
Wendt, Maynard Dixon.

Tone Price Gallery To Dec. 17:  
Paintings, Boris Deutsch.

## LOUISVILLE, KY.

Speed Memorial Museum To Dec.  
18: Masters of Popular Painting;

## MADISON, WISC.

Wisconsin Union To Dec. 11: An-  
nual Wisconsin Salon.

## MANCHESTER, N. H.

Currier Gallery of Art Dec.: "Snow  
White"; Oils, Maud Mason.

## MEMPHIS, TENN.

Brooks Memorial Art Gallery To  
Dec. 28: Cleveland Oils.

## MILWAUKEE, WISC.

Art Institute Dec.: Printmakers  
Annual; Industrial Design; Durer  
Prints.

## MINNEAPOLIS, MINN.

Institute of Arts To Dec. 15: Paint-  
ings, J. Theodore Johnson; To Dec.  
30: Durer-Rembrandt Print Show;  
Artists West of the Mississippi.

## MONTCLAIR, N. J.

Museum of Art To Dec. 24: Etch-  
ings, Joseph Pennell.

## MONTGOMERY, ALA.

Institute of Fine Arts Dec.: Paint-  
ings, Arthur Stewart.

## MUSKEGON, MICH.

Hackley Art Gallery Dec.: Paint-  
ings, Rob Godfrey; Russian Icons.

## NEWARK, N. J.

Co-operative Gallery Dec. 5 to Jan.  
1: Paintings, Vincent Canade.  
Newark Museum Dec.: American  
Folk Paintings; Modern American  
Water Colors and Sculpture.

## NEW YORK CITY, N. Y.

A. C. A. (52 W. 8) To Dec. 10:  
American Artists' Congress.

A. W. A. (353 W. 57) Dec.: Oils  
and sculptures.

American Academy of Arts and  
Letters (633 W. 155) Dec.: Me-  
morial Exhibition to Charles Adams  
Platt.

American Artists School (131 W.  
14) To Dec. 31: Christmas Exhi-  
bition.

An American Place (509 Madison)  
To Dec. 30: John Marin.

Argent Galleries (42 W. 57) To Dec.  
10: Watercolors, Theodore Kaw-  
sky, Carol R. Dudley, Gladys B.  
Bates; Dec. 12 to 24: Watercolors,  
Edna Martha Way, Richard Bea-  
man.

Arista Gallery (30 Lexington) Dec.:  
Christmas Show.

Artists' Gallery (33 W. 8) Dec. 6  
to 31: Paintings, Josef Albers.

Associated American Artists (420  
Madison) To Dec. 24: Gelatone  
Facsimiles.

Babcock Galleries (38 E. 57) Dec.:  
George Yaten.

Bignou Gallery (32 E. 57) To Dec.  
20: Renoir & Raoul Dufy.

Boyer Galleries (69 E. 57) Dec.:  
Oil & watercolors.

Brunner Gallery (53 E. 57) To  
Jan. 7: Sculpture, Henri Laurens.

Buchholz Gallery (32 E. 57) To  
Dec. 17: Sculpture & drawings,  
Ernst Barlach.

Frans Bufla & Sons (58 W. 57)  
Dec.: Paintings, Walter Griffin.

Carroll Carstairs (11 E. 57) Dec.  
5 to 24: "France in the 1810's."

Clay Club Gallery (4 W. 8) Dec.:  
"Humor in Sculpture."

Contemporary Arts (38 W. 57) To  
Dec. 3: Paintings, Werner Koepf;  
Silk Screen Prints, Guy Maccoy.

Decorators Club Gallery (745 Fifth)  
To Dec. 7: Paintings, Fred Buch-  
holz.

Delphic Studios (44 W. 56) Dec.  
5 to 19: Watercolors, J. Schwartz;  
Pastels, G. Mock & I. Dario.

Downtown Gallery (113 W. 13)  
Dec. 6 to 31: Pottery and sculp-  
ture, Carl Walters.

Durand-Buel Galleries (12 E. 57)  
To Dec. 3: Paintings, Monet, Pis-  
sarro, Sisley.

Durlacher Brothers (11 E. 57) To  
Dec. 10: Drawings, 1450 to 1900.

Federal Art Gallery (225 W. 57)  
To Dec. 8: Regional Poster Ex-  
hibit.

Ferargil Galleries (63 E. 57) To  
Dec. 4: Buell Mullen; Dec. 5 to  
19: Ernest Lawson; To Dec. 12:  
Watercolors, Hardie Gramathy;  
sculpture, Stuart Benson.

Fifteen Gallery (37 W. 57) To Dec.  
11: Portrait Sketches.

Findlay Galleries (8 E. 57) Dec. 4  
to 18: Rifka Angel.

Karl Freund Gallery (50 E. 57)  
Dec. 5 to 19: Paintings, Daniel  
Serra; Sculpture, Ethel Hood.

French Art Galleries (51 E. 57)  
Dec.: Modern French Paintings.

Grand Central Art Galleries (15  
Vanderbilt) To Dec. 17: Water-  
colors by Gordon Grant.

Grand Central Art Galleries (51st  
& Fifth) To Dec. 10: "Tragedy  
of the Sea," Andrew Winter.

Grant Studios (175 Macdougall St.)  
To Dec. 5: Brooklyn Watercolor  
Club; Oils, Virginia Sneider.

Arthur H. Harlow (620 Fifth) To  
Dec. 25: Watercolors, Dwight  
Shepler.

Marie Harriman Gallery (61 E. 57)  
To Dec. 3: Two Neo Derains, Dec.  
5 to 31: Lithographs, Toulouse-  
Lautrec.

Kennedy & Co. (785 Fifth) To Dec.  
26: "Gothic Memories," John Tay-  
lor Arms; Dec.: "Snow White";  
Watercolors, Nancy Dyer.

Frederick Keppel & Co. (71 E. 57)  
To Dec. 3: Early Engravings.

Kleemann Galleries (35 E. 57)  
Dec.: Christmas Exhibitions.

M. Knoedler & Co. (14 E. 57) To  
Dec. 10: Gros, Gericault, Dela-  
croix.

C. W. Kraushaar (730 Fifth) To  
Dec. 10: Paintings, Guy Pene Du  
Bois.

John Levy Galleries (1 E. 57) To  
Dec. 10: Paintings, Laurence Bid-  
dle.

Julien Levy Gallery (15 E. 57) To  
Dec. 13: Maryla Lednicka.

Lillienfeld Galleries (21 E. 57) Dec.  
5 to Jan. 7: Oils & gouaches, Cha-  
gall.

Macbeth Galleries (11 E. 57) To  
Dec. 19: Watercolors, Horace Day.

Pierre Matisse (51 E. 57) To Dec.  
10: Paintings & drawings, Henri  
Matisse.

Guy Mayer Gallery (41 E. 57) Dec.  
5 to 24: Etchings and drypoints,  
Frank Benson.

Mercury Galleries (4 E. 8) To Dec.  
11: Kinoplastics, Harold Anton.

Metropolitan Museum (5th at 82nd  
—Free except Mon. & Fri., Daily  
10 to 6, Sun. 1 to 8) To Dec. 4:  
Photographs of Domestic Archi-  
tecture, XVII and XVIII Centuries.

Midtown Galleries (605 Madison)  
To Dec. 10: Paintings, Zoltan Se-  
pesky.

E. & A. Milch (108 W. 57) To  
Dec. 17: "Paintings for the Home."

Montross Gallery (785 Fifth) To  
Dec. 3: Paintings, Francis New-  
ton; Dec. 5 to 31: Paintings, Flor-  
ance Waterbury.

Charles Morgan Gallery (37 W. 57)  
To Dec. 10: Paintings, Joseph Paul  
Vorst.

Morton Galleries (130 W. 57) To  
Dec. 3: Watercolors, Louise Hum-  
phrey; Dec. 24: Paintings,  
Sturtevant Gardner.

Municipal Art Committee (30  
Rockefeller Place) To Dec. 24:  
Paintings by New Yorkers.

Newhouse Galleries (5 E. 57) To  
Dec. 10: Anna Enters.

Nierendorf Gallery (18 E. 57) To  
Dec. 3: Karl Hofer.

Georgette Passedoit (121 E. 57)  
To Dec. 7: Sculpture, Jose de  
Creft.

Perls Gallery (32 E. 58) Dec.: Mod-  
ern French Paintings.

Playhouse Art Gallery (52 W. 8)  
Dec. 4 to 17: Jack McMullen.

Public Library (Fifth & 42nd)  
From Dec. 10: Four Centuries of  
French Book Illustrations.

Frank Rehn (683 Fifth) To Dec.  
10: Paintings, Reginald Marsh.

Paul Reinhardt Galleries (730  
Fifth) Dec. 6 to 28: Paintings,  
Henry Major.

Riverside Museum (310 Riverside  
Dr.) To Dec. 18: Work of Buffalo  
Artists.

Salmagundi Club (47 Fifth) To  
Dec. 11: Annual Thumbbox Sketch-  
es.

Schaeffer Gallery (61 E. 57) To  
Dec. 6: Piero di Cosimo.

Schneider-Gabriel Galleries (71 E.  
57) Dec. 12 to 24: Paintings,  
Elizabeth Piutti-Barth.

Schultheis Galleries (15 Maiden  
Lane) Dec.: General Exhibition.

Jacques Seligmann (3 E. 51) To  
Dec. 10: Abstractions, Juan Gris.

E. & A. Silberman (32 E. 57)  
Dec.: Old Masters.

A. G. Spalding & Bros. (518 Fifth)  
To Dec. 10: Four Centuries of  
Sport.

Marie Sterner Galleries (9 E. 57)  
To Dec. 3: Sculpture, Thomas K.  
Freilichgysen.

Studio Guild (730 Fifth) To Dec.  
10: Paintings, Rose Kuper, Edith  
Jackson Green; Dec. 5 to 17: Paint-  
ings, Virginia B. Evans.

Mrs. Cornelius J. Sullivan (460  
Park) To Dec. 17: Paintings,  
Andre Girard.

Tricker Galleries (21 W. 57) To  
Dec. 10: Paintings, Marian D.  
Harris, A. Dexter Best; Dec. 12 to

24: Paintings of Labrador, Vadim  
Chern.

Uptown Gallery (249 West End)  
To Dec. 8: Paintings, Irving Le-  
man; Dec. 8 to Jan. 5: Watercolor  
Show.

Valentine Gallery (16 E. 57) To  
Dec. 17: Mariano Andren.

Vendome Art Galleries (339 W. 57)  
To Dec. 12: Helen Tompkins, Leo  
Amino, B. Soltareff.

Hudson D. Walker Gallery (38 E.  
57) Dec. 5 to 24: Prints & Draw-  
ings, Will Barnett.

Walker Galleries (108 E. 57) To  
Dec. 17: Paintings, Marianne Ap-  
pel; Dec. 3 to 31: Watercolors,  
Donald M. Campbell.

Westermann Gallery (24 W. 48)  
Dec.: Christmas Exhibition.

Whitney Museum (10 W. 8—Open  
daily, except Mon., 1 to 5, Sat.  
& Sun., 2 to 6) To Dec. 11: An-  
nual of Contemporary American  
Paintings.

Wildenstein & Co. (19 E. 64) To  
Dec. 17: Pastels and watercolors  
from David-Weill Collection.

Yamanka & Company (680 Fifth)  
Dec. 24: Christmas Gifts of Ori-  
ental Art.

Howard Young Gallery (1 E. 57)  
Dec.: Old Masters, English Por-  
traits.

## OAKLAND, CALIF.

Oakland Art Gallery Dec. 8 to 31:  
Paintings, Goddard Gale.

## PHILADELPHIA, PA.

A. C. A. Gallery To Dec. 9: Oils,  
Maggie Preston.

Art Alliance To Dec. 10: Sculpture,  
Bertha Kling, George Holtschuh;  
To Dec. 11: Oils, Jon Corbino;

Dec. 6 to 25: Annual Exhibition  
of American Prints, Paintings,  
Frederic Nunn.

Carlsen Galleries To Dec. 8: Water-  
colors, Georges Schriener.

Moore Institute Dec. 9 to 22: Paint-  
ings, Henry B. Snell.

Penna. Academy Dec. 4 to Jan. 1:  
John Lambert Collection.

Warwick Galleries To Dec. 10:  
Paintings, C. J. McLaughlin.

## PITTSBURGH, PA.

University of Pittsburgh To Dec.  
10: Fifty American Prints; Sculp-  
ture, Isabella Hoteland.

## PLAINFIELD, N. J.

Plainfield Art Association Dec. 7  
to 21: Aqua-Chromatic Exhibition.

## PORTLAND, ORE.

Art Museum To Dec. 28: Paintings,  
Kokoschka.

## RICHMOND, VA.

Virginia Museum Dec. 3 to 31:  
Paintings from Vose Galleries.

## ROCHESTER, N. Y.

Memorial Art Gallery Dec.: Great  
Lake Exhibition.

## SACRAMENTO, CALIF.

California State Library Dec.: Print  
Makers Society of Calif.

## SAN DIEGO, CALIF.

Fine Arts Gallery To Dec. 15: Cur-  
rier and Ives Prints; Drawings,  
Hokusai; "Snow White."

## SAN FRANCISCO, CALIF.

California Palace of the Legion of  
Honor Dec.: Portraits, Mary Cur-  
tis Richardson; To Dec. 14: Paint-  
ings by Maryland Artists.

Museum of Art Dec.: Albert M.  
Bender Collection.

## SEATTLE, WASH.

Art Museum Dec. 7 to Jan. 8:  
Drawings from Babar Books.

## SPRINGFIELD, MASS.

Springfield Museum Dec. 6 to Jan.  
4: Barbizon School.

## TOLEDO, OHIO.

Toledo Museum To Dec. 11: Con-  
temporary Movements in Euro-  
pean Painting.

## TOPEKA, KANSAS

Topeka Art Guild Dec. 1 to 17:  
Aqua-Chromatic Exhibition.

## WASHINGTON, D. C.

Arts Club Dec. 4 to 16: Peter Wag-  
ner; Roi Partridge.

Corcoran Gallery To Dec. 11:  
Paintings, Jon Corbino; To Dec.  
18: Watercolors, Paul L. Gill.

Museum of Modern Art Dec. 11 to  
Jan. 22: Modern Sculpture.

Phillips Memorial Gallery To Dec.  
20: Christmas Show.

Whyte Gallery Dec.: Twentieth  
Century French Masters.

## WICHITA, KANSAS

Wichita Art Museum To Dec. 10:  
Annual American Block Print.

WILLIAMSTOWN, MASS.

Lawrence Art Museum To Dec. 10:  
"Sculpture in Wood."

## WILMINGTON, DEL.

Delaware Art Center To Dec. 27:  
Annual Delaware Show.

YOUNGSTOWN, OHIO

Bulter Art Institute To Dec. 11:  
Southern Printmakers Rotary; Pas-  
tels, Frank Hartley Anderson.

## The Field of American Art Education

### The Blashfield Gift

AMERICAN COLLEGES are occupying an increasingly important role in the development of American art, not only as trainers of art scholars, but as collectors. On innumerable campuses a museum is as integral a part of the institution as are the stadium, the lecture halls and the laboratories, and many of these college museums house notable collections which are broadened through regular purchases and gifts. Interest in art is further fostered by exhibitions, national in scope, and by "artists in residence."

A leading example is Williams College in Williamstown, Mass., which recently announced the building of an addition to its Lawrence Art Museum. The upper gallery will be called the Blashfield Room and will contain the collection donated to the college by Mrs. Blashfield in memory of her husband, the late Edwin Howland Blashfield, noted mural painter. The lower gallery will ultimately house the Paul Whiteman historical collection of American music. Included in Mrs. Blashfield's gift is the artist's large collection of art books and photographs.

The college museum's new art properties include two early Italian tempera paintings, a 15th century carved Gothic chest, an English book of hours, and four 17th century Flemish tapestries, in addition to Coptic textiles, a collection of Egyptian alabaster vases, Graeco-Roman glass and some inlaid Italian furniture. Besides the murals of Elihu Vedder, the museum's decorations include two of the original designs that Blashfield carried to completion in his murals in the Reading Room of the Library of Congress.

The first showing on the Lawrence Art Museum's calendar of regular exhibitions is now on view. Open to the public daily and Sundays, the exhibition comprises drawings by old and modern masters, prints, and paintings by contemporary American artists, all recent accessions to the Museum's permanent collection.

### Their Art Is "Living"

The Museum of Living Art, founded more than a decade ago by A. E. Gallatin at New York University in Washington Square, announces six new acquisitions. Five of the additions are by contemporary artists who have not been previously included in the museum; the sixth is Hans Arp, Frenchman, who is represented by several works.

Among the new artists is Susie Frelinghuysen, the only American in the group, a grandniece of Theodore Frelinghuysen, second Chancellor of New York University, and the wife of George L. K. Morris, American abstractionist. Her work, called *Carmen*, is in papier colle. The others are: Hans Hartung, German painter who has lived in Paris since 1935; Alberto Magnelli, Italian and a resident of Paris; Georges Ventongerloo, Belgian painter, architect and theoretician; and Theo van Doesburg (1883-1931), Dutch follower of Gropius and Le Corbusier.

### Pearson's Credo

RALPH M. PEARSON, in expounding his creed for art education in the November issue of *Forum*, argues that one standard of values—a standard of values that has emerged from the modern movement—should be the base of all creative art teaching. Lamenting the preponderance of art instruction based on the naturalistic standards of the last century, Pearson points out that "certain modern artists, when teaching, fall back on the academic practices of their early training—practices which their own work denies."

Feeling, Pearson contends, should be the basis of all art teaching and practice, rather than intellectualizing; and the design sense, defined by the writer as "the power to organize color, form, line, and space into visual harmonies," should be stressed more than technical skill.

"All technical skills," Pearson continues, "should be by-products of creation—not goals in themselves. The full energy should go into feeling for color, design, and, at first, a rough generalization of subject, in order to develop creative power. On this solid foundation, skill can be built as a necessary means to making real a creative conception. The lack of this skill is a much lesser evil than the lack of these art qualities of the ages."

The author backs up his statement by saying "a picture which is a work of creative art is first of all valuable as the peculiar expression of a human soul and as an experience in color and form harmony. It is not primarily valuable as a story or record of facts seen in nature or as an evidence of technical skill."

In summing up, Pearson points out that the axioms of his credo "place emphasis and value on those qualities in pictures which are least understood by the great public today but which must be understood if we as a nation are to use the arts. It is the aesthetic experience of thrilling to chords of color and form, rather than the practical one of drawing correct perspective or telling a story with pictured facts, which will really broaden the cultural life."

### At Indianapolis

At the second annual exhibit of the Indianapolis Art Students League, current until Dec. 17 at Block's Auditorium, the jury of selection chose the following for first awards: Bess Carlyle (oil landscape); Luella Clark (oil still life); Virginia Layman (watercolor landscape); Mary Dawson (watercolor still life); and Stella Coler (portrait, any medium).

### Maryla Lednicka of Poland

Maryla Lednicka, Polish sculptor who specializes in society and political portraits, will be the featured exhibitor at the Julien Levy Galleries, New York, until Dec. 13. Miss Lednicka, who was introduced to America several years ago at the Wildenstein Galleries, is at present busy decorating the exterior of the Polish Building at the N. Y. World's Fair.

## Waugh Again!

STEALING a march on visitors to the Carnegie International—who for the past four consecutive years have voted him the popular prize—Frederick J. Waugh has presented his 1938 International exhibit, *Pounding Surf*, to the Carnegie Institute. A few days ago a letter from Homer Saint-Gaudens, director of Fine Arts, offering to buy the picture crossed in the mails with one from Waugh offering to give one of his paintings to the Institute.

*Pounding Surf* is a large canvas, characteristic of Waugh's realistic technique, and depicts the sea as it enters a rocky cove on the New England coast. The sea in the background is comparatively calm, with the swelling waves moving toward the shore. As the waves enter the cove, they roll into high breakers, which fall in a welter of foam and spray against the rocks. Waugh's painting's have been very popular with Pittsburghers. For the past four years the popular prize—a \$200 award given to the painting that receives the greatest number of votes during the last two weeks of the International—went to his seascapes: *Tropic Seas* in 1934, *Ante-Meridian* in 1935, *Big Water* in 1936, and *Meridian* in 1937.

It has happened again! Just as this, the last form of the current issue of THE ART DIGEST, was going to the press room, came a telegram from Pittsburgh announcing that Waugh, with *Pounding Surf*, had once again won the Popular Prize—for the fifth consecutive year.

### Mrs. Hopkins Honored

Mrs. Dunlap Hopkins, founder of the New York School of Applied Design for Women, has just been awarded the distinguished honor of being an Officer of the Academie Francaise with Palms.

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## Paintable Minnesota

FOR TWO DOZEN YEARS the painters of the Twin Cities area in Minnesota have held annual exhibitions of their work. The 24th in this series is now on view at the Minneapolis Institute of Arts, emphasizing, local writers say, the "paintable quality of the Minnesota landscape," because the exhibition reflects a dominating interest in landscape.

In some respects this show falls below the level of its immediate predecessor, but in the watercolor division "the entries are original, spontaneous and of a quality comparable with national standards." The print section drew only half as many entries as the 1937 show, but a greater number of artists contributed drawings and sculpture pieces this year.

Awards were made by a jury composed of Adolf Dehn, nationally known painter; J. Theodore Johnson, guest instructor at the art school of the Institute; and Laurence Schmeckebier, fine arts professor at the University of Minnesota. In oil, first prize went to Emily Abbott for her *Hills*, second prize to June Corwin for *Pool Players*, and third prize to William Fortune Ryan for his *U. S. Depot*. Honorable mentions were awarded to Glen Ranney, John C. Huseby, Syd Fossum, and Stanley Blazekevich.

First prize in watercolor was pinned to Stanford Fennelle's *Country Church*; Cameron Booth's *Evening* took second prize, and Harry Herzog's *The Storm*, third prize. Honorable mentions went to Arthur Kerrick, Richard Burg and William Saltzman. The two awards for prints went to Oliver Mason's *Henry* and to H. Lindley Hosford's *Pool*, while drawing honors were accorded *Shelter Shocked* by Olaf Aalbu and *Ruins* by Syd Fossum.

In sculpture there were two awards and an honorable mention, won respectively by Hallie Davis' *State Fair Belgian*, Charlotte Millis' *Mildred*, and T. C. Carpenter's *Neanderthal Man and Woman*.

Another gallery of the Institute contains an exhibition of works by the school's instructors. Not eligible for any of the awards, these exhibits serve chiefly as a demonstration of the caliber of instruction offered by the Minneapolis school.

## California Etchers

[Continued from page 25]

Reitzel, newly appointed head of the art department at San Jose State College, gave a talk reviewing the society's accomplishments since its founding a quarter century ago.

Heinz Berggruen, who felt that only a few of the pieces can be said to be "more than proofs of respectable craftsmanship," approved the honors paid Luquiens and Landacre, terming the latter's print "an interesting study in organic rhythm." This critic also liked the work of another Honolulu member, John M. Kelly, but concluded that "by far the best in the exhibit seems to be Charles Surendorf's *Shine Boys—Chinatown* and *Skid Row*. Here is real and realistic atmosphere, here is life and movement. They are executed with verve and a smart sense of humor."

Edward Hagedorn's *Death and the Wounded Soldier*, to which "Coya and Grosz might have given the inspiration, is too obvious in its social and political comment. Richard Corell's linoleum print descriptions of human desires and 'phenomena' are more convincing in their broad, heavy forms. Augusta Rathbone sent some of the charming acquaintances she did in France, and Bernice E. Jamieson a smart, surrealist piece that strikes through the persistence of round forms."

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Man With Shovel: SAUL BAIZERMAN

## "We Like America"

UNDER the leadership of William Gropper  
and Art Young, 135 artists contributed paint-  
ings, prints and sculpture to the first annual  
art exhibition and sale for the benefit of the  
*New Masses*. Drawing on artists of all degrees  
of fame and all shades of liberal political con-  
viction, the exhibition, held during November  
in New York's A. C. A. Gallery, was labelled  
"We like America."

The A. C. A.'s walls, bristling with exhibits,  
were not confined to a single theme or creed.  
There were strident comments on Herr Hitler  
and various phases of social injustice, but  
there were also sunny, unpreaching landscapes,  
vastly incommunicable abstractions, and head  
studies and nudes offering no quarrel. Head-  
lined names abounded, but their contributions  
to the welfare of the *New Masses* did not  
completely overshadow those of comparatively  
unknown artists. Among the oils, a *Spanish  
Landscape* by Judson Briggs spoke of desola-  
tion in Spain, and Gregorio Prestopino's *Mid-  
night* condemned activities of the Ku Kluxers.

The three painting Soyers contributed figure  
studies; Elizabeth Terrill, a *Working Girl*,  
Stuyvesant Van Veen, a solidly constructed  
head of *Sue*, and Emil Ganso a *Nude*. There  
were landscapes by Margit Varga, Stuart Edie  
and Harry Sternberg.

In the sculpture group were several small  
hammered bronzes by Saul Baizerman, from  
the series "The City and the People" that  
has won Baizerman acclaim not only in New  
York but also in London and Paris. Possess-  
ing massive strength and monumental pro-  
portions that belie their size, these hammered  
pieces have been described in the *London  
Times* as characterized by "a sense of metal,  
comparatively rare in sculpture since the  
Chinese." *Man With Shovel* (see cut) is  
tangible evidence of what the sculptor means  
when he says, "I want to express the essence  
of man—his sorrow and joy, the work which  
has become a part of him. He grows before  
my eyes into a monumental figure."

An exhibition by members of the American  
Artists' Congress has followed "We Like  
America" into the A. C. A. Gallery, where  
it will be on view until Dec. 10. The show,  
which is the Congress' first this season, is  
given over to oils, watercolors, drawings and  
small sculpture, all approximately eight by  
ten inches and all selling at \$10. More than  
150 artists are represented. Abstractions are  
crowded next to landscapes; representational  
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## BOOKS: Suggestions for Christmas

Annually THE ART DIGEST devotes its book page in this number to an informal list of books published in the past twelve months which make suitable inexpensive Christmas gifts. This is an arbitrary selection by the Book Review Editor, making no pretense to completeness, nor does it include many books which are otherwise important in the art field. The books should be easily obtainable through any local bookstore. If not, order through the publisher.

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FIRST PERSON PLURAL, by Angna Enters. Stackpole Sons, \$4. The life of a triple-talented woman (writer, dancer, artist) who has mixed with interesting people.

TOULOUSE-LAUTREC, by Gerstle Mack. Knopf, \$5. An excellent and comprehensive biography of a great artist, who, however, lived a bawdy life. Use discretion on this book.

GOYA, by Charles Poore. Scribner's \$3.50. Plenty here to inspire anyone.

SKY HOOKS, by John Kane as told to Marie McSwigan. Lippincott, \$3.50. How an untutored immigrant found beauty and then became an artist.

QUEER THING, PAINTING, by Walter Pach. Harper's, \$4.00. Memoirs of 40 years in the midst of the modern movement in Paris and America with intimate glimpses of the great. Recommended highly.

RODIN, by Judith Cladel. Harcourt Brace, \$3.75.—an intimate biography of a great artist.

PAINT AND PREJUDICE, the Life of An Artist, by C. R. W. Nevinson. Harcourt Brace, \$3.50—the biography of a modern painter of England. Very interesting.

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ENGLISH SILVER, 1675—1825, by Ensco and Wenham. Ensco, \$2.50.—a "must" handbook for all silver collectors.

OIL PAINTING TODAY, by Adrian Bury. Studio, \$4.50—a good international survey with, however, some important omissions.

ART CRITICISM FROM A LABORATORY, by Alan Burroughs. Little Brown, \$6.—old master collectors should know this book.

WHO'S WHO IN AMERICAN ART, Am. Fed. of Arts, \$8—biographies of ten thousand living American artists.

THE ANNUAL OF BOOKMAKING, Pynson Printers, \$6.—An anthology of the best contemporary American bookmaking. For bibliophiles.

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CHARLES SHEELER, Artist in the American Tradition, by Constance Rourke. Harcourt Brace, \$3.—top notch.

THE SCULPTURE OF WILLIAM ZORACH, by Paul S. Wingert. Pitman, \$3.—an appreciation and analysis of the work of a better known contemporary.

NINETY-THREE DRAWINGS BY BOARDMAN ROBINSON, introduction by George Biddle. Colorado Springs Fine Arts Center, \$5.—Vivid black and whites by an accomplished draughtsman.

ADOLPH BORIE, George Biddle. American Fed. Arts, \$3.50.—an excellent appreciation fully illustrated.

GROPPER, A. C. A. Gallery Publications, \$2.—reproductions of hard-hitting cartoons.

WALKER EVANS AMERICAN PHOTOGRAPHS, Museum of Modern Art, \$2.50.—an "American scene" photographer.

LABOR SCULPTURE BY MAX KALISH, introduction by Emily Genauer. Kalish, \$3.50.—Kalish is one of our foremost sculptors.

THE AMERICAN ARTISTS SERIES OF WHITNEY MUSEUM MONOGRAPHS. These books, more than a score of them of the best American artists of today and yesterday are written by experts, well illustrated and now published by Macmillan at \$1 each. Ask for a list at any bookstore.

### "Catching Up"

*Here are some books that present the latest thought on a variety of subjects that should interest the well rounded art lover.*

MASTERS OF POPULAR PAINTING, the Museum of Modern Art, \$2.50. A survey of all the modern primitives with explanatory criticism.

DEFENSE OF ART, by Christine Herter. W. W. Norton, \$2.—Makes a plea for independent art judgment on the part of the people.

ROMAN BAROQUE ART, 2 vols., by T. H. Fokker. Oxford, \$35.00.—the history of a style in art.

THE MOSAICS OF ANTIOCH, by C. R. Morey, Longmans, \$4.—latest information on the excavations at Antioch and their significance in art history.

GIOVANNI DI PAOLO, 1403—1483, by John Pope-Hennessy. Oxford, \$7.50.—a definitive work of an Italian Renaissance artist who was strangely akin to our moderns.

NARRATIVE PICTURES, by Sacheverell Sitwell. Scribner's, \$8.50.—some new thoughts on English genre painting.

FRANCISCO RIBALTA, by D. F. Darby. Harvard, \$7.50.—the first monograph on this contemporary of Greco.

THE CULTURE OF CITIES, by Lewis Mumford. Harcourt Brace, \$5.—the newest thought in broad city-planning, approached historically.

COURBET AND THE NATURALISTIC MOVEMENT, edited by George Boas. Johns Hopkins, \$2.25.—results of a symposium. Shows the latest method of approaching art history.

THE NEW VISION, by Moholy Nagy. Norton, \$3.75.—a revised edition that includes a survey of work done last year at the Chicago Bauhaus. Art Education ultra-modernized.

MODERN PAINTING IN ENGLAND, by Mary Chamot. Scribner's, \$4.50.—a survey, illustrated.

MONUMENT TO COLOR, by F. Birren. McFarlane, Warde, McFarlane; \$15—a modern theory of color.

The Art Digest



## BOOKS: Suggestions for Christmas

### On Art Appreciation

THE ART IN PAINTING, by Albert C. Barnes, Harcourt Brace, \$6.—the approach of a modernist, overly scientific, but rewarding.

MODERN MASTERS, by Jerome Klein. Grosset & Dunlap, \$2.95.—includes large color reproductions. What one should like and why in modern art.

THE ART OF ENJOYING ART, by A. Philip McMahon. Whittlesey House \$3.—practical directions on how to understand and appreciate art.

THE ROMANCE OF FINE PRINTS. Kansas City Print Society, \$10.—an anthology of articles stressing the romance of printmaking.

PRIMITIVISM IN MODERN PAINTING, by Robert J. Goldwater. Harper's, \$5.—The story of the coming of primitivism in modern art and why it came. A bit scholarly and rather tedious reading but meaty.

FRENCH PAINTING OF THE 18th CENTURY, by S. Rocheblave. Hyperion Press, \$6.—a good, well illustrated appreciation of the period.

A HANDBOOK OF ITALIAN RENAISSANCE PAINTING, by L. Schmeckebier. Putnam, \$3.50.—especially good as a text for study.

### For Print Lovers

The number and high quality of books that have been published this year by etchers, wood cut and other print artists has been unusual. These books are a delight to anyone who likes prints and many of them have especially interesting subject matter.

WOODCUTS OF NEW YORK, pages from a diary by Hans Alexander Mueller. J. J. Augustin, \$1.50.—beautiful little volume for New Yorkers with prints by a well known artist who has recently come to America.

FROM LAND TO LAND, wood cuts by Todros Geller. L. M. Stein \$3.—excellent engravings of people and places.

IMPRESSIONS OF MEXICO, linocuts by Sue Jean Hill Covacevich and verses by Aletheia Garrison. R. W. Kelly, \$2.50.—a verse with each print.

THE UNIVERSITY OF VIRGINIA, THIRTY-TWO WOODCUTS BY CHARLES W. SMITH, introduction by Virginius Dabney. Johnson Printing, \$3.00.—beautiful prints of a beautiful campus.

TWO NEW YORKERS, fifteen lithographs, paintings and etchings by Alexander Kruse with 14 lyrics by Alfred Kreymborg. Bruce Humphries, \$1.75.—a blend of the graphic and poetic that ought to be seen and read by every New Yorker.

SPAIN POISED, An Etcher's Record, by S. Chatwood Burton. U. of Minn. Press, \$5.—some beautiful etchings of Spain at its best.

### Instructional

To select a list of the best books on art instruction received by THE ART DIGEST during the past year would be a hopeless task. The following few volumes for one reason or another stand out however from the bulk of the year's production.

WATER COLOR FARES FORTH, by Eliot O'Hara. Minton, Balch, \$3.50.—O'Hara stands at the top in watercolor teaching in America.

PAINTING FOR PLEASURE, by Morris Davidson. Hale, Cushman, Flint, \$2.50.—a

really excellent book addressed to the layman.

THE "HOW TO DO IT" SERIES, published by Studio. An excellent set of instructional books on technique in the fine and minor arts. Consult your bookdealer for a list of titles.

THE STUDENT'S ART BOOKS, published by Pitman. A series of reasonably priced books on all branches of art instruction. Ask for a list of titles at any bookstore.

HAWTHORNE ON PAINTING, edited by Mrs. Charles W. Hawthorne. Pitman, \$2. An inspirational book that ought to be owned by every young person setting out on an art career.

NOTE: Studio Publications issue annual surveys on a number of subjects that are of interest to students who are specializing. These annuals cover such subjects as publicity, the ballet, theatre design, puppetry, packaging, decorative arts, gardening, etc.

SPACE FOR LIVING, by Paul T. Frankl. Doubleday Doran, \$3.50.—a real gift for anyone studying interior design.

### For a Home Library

A WORLD HISTORY OF ART, by Sheldon Cheney. Viking, \$5.—Thorough, comprehensive, instructional, and modern in its estimates.

THE JOURNAL OF EUGENE DELACROIX, translated by Walter Pach. Covici Friede, \$7.50.—one of the greatest of all art documents, the diary of a great artist.

A HISTORY OF ARCHITECTURE, by Sir Banister Fletcher. Scribner's \$12.—ought to be in every home.

CHRIST AND THE FINE ARTS, by Cynthia Pearl Maus. Harpers, \$3.95.—a religious family will appreciate this.

A HISTORY OF AMERICAN GRAPHIC HUMOR, 1865-1938, by Wm. Murrell. Macmillan, \$7.—a fascinating history of cartooning in America and what it has accomplished. Highly recommended.

### Books of Reproductions

The following books have great value for studying and appreciating painting of various periods and by different masters.

CEZANNE, with an introduction by Fritz Notovny. Oxford, \$3.—an excellent buy.

THE IMPRESSIONISTS, with text by Wm. Uhde. Oxford, \$3.—excellent reproductions in color.

Paintings BY JAMES McNEIL WHISTLER, Introduction by James Laver. Studio, \$2.50.—color plates.

ART WITHOUT EPOCHE, by L. Goldscheider. Oxford, \$2.50.—contains reproductions of 140 works of art from all ages that are universal in their appeal. This book leads to a real appreciation.

THE DISASTERS OF WAR, by Goya. Oxford, \$1.50.—reproduction in actual size of the Spanish artist's famous series of prints.

### For Children

GIOTTO TENDED THE SHEEP, by Deucher and Wheeler. Dutton, \$2.50.—a grand gift for any child. The story of the great painter, Giotto.

POTTERY OF THE ANCIENTS, by Helen E. Stiles. Dutton, \$2.50. Written and well illustrated for children.

WE WERE IN THE ARK, by Geoffrey Holme. Studio, \$2.50.—amusing and artistic.



## DEFENSE OF ART

By Christine Herter

The isolation of art from popular life has been brought about, this book contends, by its most devoted spokesmen—those who write about art. The author sharply analyzes modern art criticism and attacks the confusion of issues and obscurity of phrase which befog essential art values. She cites the writings of Roger Fry, Herbert Read, Albert C. Barnes, and many others in her chapters on "traditional" and "modern" art, primitive and abstract art, and current theories about Cézanne. Her book makes a plea for independent judgment in approaching art.

Christine Herter is a member of the Association of Women Painters and Sculptors and the winner of several awards. With 4 plates. \$2.00

## THE NEW VISION

By L. Moholy-Nagy

Here is a personal approach to the materials of art, a book that outlines for layman and artist the fundamentals of design, painting, sculpture and architecture. As such it will prove a practical and discriminating guide in distinguishing between dilettantish and superficial design on one hand and functional and lasting design on the other. Containing examples of work done in Chicago's New Bauhaus during the first year, it will be welcomed by all who want knowledge of Bauhaus ideas. Over 200 illustrations. \$3.75

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## THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

WOMEN'S ACTIVITIES & AMERICAN ART WEEK

National Director, Florence Topping Green  
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## AMERICAN ART AND THE WOMEN OF AMERICA

### News From Delaware

A most attractive 16-page booklet describing the events of American Art Week has been received from Miss Freda C. Macadam, State Director for Delaware. Governor R. C. McMullen said: "I feel the program planned by your committee will be very beneficial to Delaware, not only to those interested in art, but to the average citizen as well. Full co-operation and support should be extended by all toward making this program a success. I thoroughly endorse and approve of this worthwhile project."

Mayor W. W. Bacon of Wilmington, Senator J. G. Townsend, and Congressman W. P. Allen all offered to co-operate with Miss Macadam, and agreed that the high character of the work of Delaware artists would be even more widely recognized because of the celebration of American Art Week.

Mrs. L. Mulford Taylor, president of the Delaware Federation of Women's Clubs, said that she welcomes the privilege of co-operating in the observance of Art Week, and heartily urged the participation of all members of the State Federation, because she realized what a valuable contribution American artists have made toward the culture of the American people.

A number of art studios, fourteen in all, held interesting exhibitions. The Delaware Art Center held its twenty-fifth Annual Show, and fifty-seven merchants displayed works of art in their show windows. There was an exhibition of the work of the children of Sunny Hills School; children's work was also shown in the Friends School, Tower Hill, and the Ursuline Academy. Even in the hospitals, exhibitions of paintings were arranged. Eugenia Rhoades and Mildred Edinger acted as chairmen of the Studio Group.

Elaborate Art Week celebrations were held in the following towns and counties:

**Blackbird Hundred**, New Castle County; Chairmen, Mrs. T. Ferguson, Miss Hastings and Miss Hill.  
**Claymont**; Chairman, Mrs. O. Hineman.  
**Clayton**, Kent County; Chairman, Mrs. W. Wroten.  
**Delaware City**, New Castle County; Chairman, Mrs. H. C. Price.  
**Delmar**, Sussex County; Chairman, Miss M. S. Curvan.  
**Dover**, Kent County; Chairman, Mrs. W. McCosh.  
**Felton**, Kent County; Chairman, Miss N. T. Hughes.  
**Five Points**, New Castle County; Chairman, Miss N. B. Currier.  
**Frankford**, Sussex County; Chairman, Mrs. R. Long.  
**Frederica**, Kent County; Chairmen, Ethel and William Leach.  
**Georgetown**; Chairman, Miss R. E. Blizzard.  
**Greenwood**, Sussex County; Chairman, Mrs. A. O. Baker.  
**Harrington**, Kent County; Chairman, Gerald P. Adams.  
**Hockessin**, New Castle County; Chairman, Mrs. H. C. Mitchell.  
**Milford**, Sussex County; Chairman, Mr. H. E. Vinyard.

**Middletown**, New Castle County; Chairman, Mr. H. E. Labour.  
**Milton**; Chairmen, Mrs. W. Rowland and Miss Hopkins.  
**Millsboro**, Sussex County; Chairman, Mrs. L. Thompson.  
**Newcastle**; Chairman, Laussat R. Rogers.  
**Newport**; Miss Johnson and Mrs. O. Selby.  
**Newark**; Chairman, Mrs. C. Day.  
**Reliance**; Chairman, Mrs. Williams.  
**Selbyville**; Chairman, Miss McCabe.  
**Smyrna**; Chairman, E. L. Grant.  
**Seaford**; Chairman, Mrs. R. C. Wright.  
**Rebooth Beach**; Chairmen, Mr. and Mrs. J. Dick.

Each of the above places held special exhibitions. Paintings were placed in merchants' windows, studios were opened to the public, and contests were held in the schools. The description of each of these activities took up a page or two of the booklet. The members of the various committees ran up into the hundreds. This list is published to show what tremendous strides the work for American art under the American Artists Professional League is making. At first we had perhaps one or two cities in a state where art activities were carried on; now we have almost every state thoroughly organized for American art work throughout the year.

### Art Message From Maine

Portland was noteworthy among cities of its size throughout the United States in its celebration of American Art Week. Windows all through the shopping district were brilliant with watercolors and oils. Exhibitions by art organizations, educational institutions, hotels and studios were all greeted with interest by groups of spectators who gazed with pleasure upon the work displayed. Among other exhibits, there was a showing of the original pictures for the Walt Disney film, *Snow White and the Seven Dwarfs*.

According to the *Portland Press*, "Those who first envisioned American Art Week had greater faith in American appreciation of aesthetics than may have appeared justified; but they have scored a success!"

Many proclamations were issued, among them that of E. C. Berry, Chairman of the City Council. Mr. Berry asked the co-operation of all citizens in bringing about a greater understanding, use, and appreciation of the fine arts and allied crafts throughout American Art Week and the coming year.

Roger L. Deering, State Chairman of the Maine Chapter of the League, said that the keen interest in creative work will build a definite American art. Mr. Deering gave two radio talks on the work of the American Artists Professional League. The formal reading of Governor Barrow's proclamation officially opened American Art Week.

Miss Sara H. Merrill of Augusta has been appointed local Chapter Chairman, and also Director for the County of Kennebec. Miss G. Worster, who is the Director for the County of Penobscot, prepared a large exhibition of work by members of the Bangor Art Society, and also arranged exhibits in all parts of the [Please turn to next page]

## THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

NATIONAL CHAIRMAN : F. BALLARD WILLIAMS  
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### LEST WE FORGET

*A Restatement of the Policy of the  
American Artists Professional League.*

It is the policy of the American Artists Professional League to work for the advancement of all the interests of every type of artist and art worker, regardless of the type of work done.

The League has never attempted to distinguish between "right" and "wrong" kinds of art, or "left" or "right" tendency in art.

For this reason, the National Executive Committee organizes no exhibits, but leaves this to the Local Chapters, in order to avoid any expression of a trend or a preference. Officially, the League must be neutral. We are propagandists only for the advancement of the interests of all American art workers.

### Over Station WSUN

Excerpts from a radio talk given by Charles G. Blake, State Chairman of the Florida Chapter of the League, over Station WSUN, St. Petersburg, on November 3rd, 1938:

"Thinking people of America are fast coming to realize that art affects their individual lives, literally in hundreds of ways. The American Artists Professional League has been one of the great factors in bringing this art consciousness about.

"A hundred and fifty years ago, a man could say without shame that he could not read or write. Where do we class one who says that today? The time is upon us when one who says he knows nothing about art, will be classed in the same way . . . Do something to increase your knowledge of art. It will pay, no matter what your vocation may be.

"Art lives. All other material things pass away."

### General Notice to State Chairmen

Last November a letter was sent to all Directors of State Chapters of the League, offering a bonus to each Chapter enrolling one hundred or more new members during the year November 1st, 1937, to November 1st, 1938, this bonus to take the form of a refund from the National Treasury of \$1 for each new member so enrolled. This offer applies only to this particular year. A certain number of Chapters have enrolled close to one hundred new members each during the specified period. In order to enable them to reach this goal, the National Executive Committee has decided to extend the time limit to January 1st, 1939. In this way, those Chapters who

are close to the one hundred mark, may still have an opportunity to obtain the bonus.

### Art Message from Maine

*[Continued from preceding page]*

county. Mrs. Purdy Barchard, Director in Cumberland County, reported many events in Portland; the Museum of Fine Arts, the Art Associated and the Haylofters all held large exhibitions, and the Charles Fox House on Gray Street was opened with a show.

Miss Grace E. Allyn, Director for York County, reported shows in Saco, in the Dyer Library, and also in other towns. Elizabeth Winchell, Director for Brunswick, arranged a fine exhibition of watercolors at the Burnette Playhouse and Roger L. Deering put on a good show at Saco. State Commissioner of Education, Bertram E. Packard, said that art should be an avocation, and suggested that Maine should compete with the crofters of the Hebrides and the Irish and Scottish coasts in the manufacture of fine home spun woolens. If American Art Week brings about the return of an imaginative and creative vision with an awakened interest in the crafts, the work will have been well worth doing.

### Rhode Island Organizes

Rhode Island has three art centers, namely Newport, Providence, and South County. The State Committee is as follows: Director, Helena Sturtevant; co-Director, Anne Waterman; Vice-Chairman, Aristides Cianfarani; Secretary, Dana Vaughn; Treasurer, Henry J. Peck; Director for Providence and environs, Richard Bailey. The chairmen for Cranston and Pawtucket are, respectively, E. Lonnie and Arthur Teraghty. Francis Gyra, Jr., is Chairman for Membership, while on the Executive Committee are Royal Bailey Farnum, Dorothy Shurtleff and Anne Carmody.

In Providence, American Art Week was officially opened by Governor Robert E. Quinn, and on each day of the week there were exhibitions in the Rhode Island School of Design, the Faunce House, Swedish House, Providence Art Club, Armom, Mauk-Murray, Tilden Thurber Galleries, at the Arcade, in the Libraries, in the schools and in the Art Clubs. All this contributed toward making a celebration that was exceedingly successful.

### Guild's New Members

The Sculptors' Guild, whose stimulating exhibition at the Brooklyn Museum was covered in the Nov. 1 issue of THE ART DIGEST, has just announced the election of four new members: Richmond Barthe, Richard Davis, Lu Duble, and Frances Mallory Morgan.

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## Where to show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

### Atlanta, Ga.

**SOUTHERN PRINTMAKERS SOCIETY 4TH ANNUAL ROTARY**, opens March 1, continuing 12 months, 15 exhibitions. All graphic media. Five or more cash prizes. Open to members (\$3 membership fee includes presentation print). Last date for return of entry cards and prints, Feb. 10. For information, address the Secretary, Frank Hartley Anderson, 60 La Prado, Atlanta, Ga.

### Chicago, Ill.

**HOOSIER SALON**, Jan. 28-Feb. 11, at Marshall Field & Co. Open to artists associated with Indiana. Media: oil, watercolor, tempera, prints, sculpture. Fee \$5 (sculpture \$3). Jury. Many cash prizes. Last date for return of entry cards January 20; for arrival of exhibits January 20. For information address: Mrs. C. B. King, Exec. Chairman, 211 West Wacker Drive, Room 814, Chicago, Ill.

### Philadelphia, Pa.

**134TH ANNUAL EXHIBITION OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS**, Jan. 29-March 5, at the Pennsylvania Academy, Broad and Cherry Sts., Philadelphia. Open to all artists. Media: oil, tempera (not watercolor), painting and sculpture. No fee. Jury of selection and award. Among the prizes are: Academy Medal of Honor, Temple Medal and fund (for purchase), Lippincott prize (\$300), Sesman medal, Smith prize (\$100), Scheidt prize (\$300), Widener medal, and Lambert purchase fund. Also in addition to the foregoing, \$6,000 is available for purchase prizes. Last date for return of entry card, Jan. 4; last date for arrival of exhibits, Jan. 7. For full information, write to John T. Fraser, Jr., Sec., The Pennsylvania Academy of the Fine Arts, Broad and Cherry Sts., Philadelphia, Pa.

**ANNUAL EXHIBITION OF THE CIRCULATING PICTURE CLUB**, Jan. 24-Feb. 12, at the Philadelphia Art Alliance, Philadelphia. Media: oil and watercolor. Jury. Last date for arrival of exhibits Jan. 17. For rules and regulations, address: The Philadelphia Art Alliance, 251 South 18th St., Philadelphia, Pa.

**THE ART CLUB OF PHILADELPHIA 45TH ANNUAL EXHIBITION OF OIL PAINTINGS**, Dec. 15-Jan. 11, at the Art Club of Philadelphia, 220 S. Broad St., Philadelphia. Open to all artists. Media: oils. Jury. Gold medal and \$100 cash award. Last date for return of entry card, Nov. 30; last date for arrival of exhibits, Dec. 12. For information, address: The Art Club of Philadelphia, 220 S. Broad St.

### Springfield, Mass.

**21ST ANNUAL SPRINGFIELD ART LEAGUE**, Jan. 21-Feb. 12, at the City Library, Springfield, Mass. Open to members (all artists invited to join). Media: painting, sculpture, prints, crafts. Four cash prizes totaling \$250. Last date for arrival of exhibits Jan. 16. For full information address: Mr. Donald Reickert, 40 Mapledell Street, Springfield, Mass.

### Washington, D. C.

**THE 16TH CORCORAN BIENNIAL**, March 26-May 7, at the Corcoran Art Gallery, Washington, D. C. Open to living Americans. Media: oil. No fee. Jury of selection. Last date for return of entry cards Feb. 25; for arrival of paintings Feb. 28. Prizes: 1st, \$2,000 and gold medal; 2nd, \$1,500 and silver medal; 3rd, \$1,000 and bronze medal; 4th, \$500 and honorable mention. For information address: Miss Emily P. Millard, Manager of Special Exhibitions, Corcoran Gallery of Art, Washington.

**48th ANNUAL EXHIBITION OF THE SOCIETY OF WASHINGTON ARTISTS**, Jan. 26-Feb. 19, at the Corcoran Gallery of Art, Washington, D. C. Open to members and artists of Maryland, Virginia and District of Columbia. Media: oil and sculpture. Fee: \$1 for non-members. Jury. Last date for return of entry cards Jan. 16; for arrival of exhibits Jan. 20. Medals of award. For information address: Dorothy M. Davidson, 1825 F St. N. W., Washington, D. C.

## Remember J. Kane?

TO THE WIRE BASKETS that hold pre- and post-digested art news along the Northeast wall of the Editor's office often come interesting tid-bits from readers who do or do not prefer anonymity. One such arrival is a clipping torn from the Cincinnati *Inquirer*, across the margin of which an evidently exasperated reader had scrawled "Death, Where Is Thy Sting?"

The clipping, written under the by-line of Bentley Stegner, tells the success story of George Grover, former insurance salesman and present W. P. A. toiler, who six months ago at the age of 63 made his maiden venture into the realm of Raphael. Stegner put it this way: "George Grover, who daily turns to brush and palette after a stint with pick and shovel, did in less than six months what many an artist has failed to accomplish in a lifetime."

The accomplishment? Grover's second effort, a "figure piece" entitled *Gay Nineties*, was one of only 13 by Cincinnati artists accepted for the Cincinnati Museum's 45th Annual Exhibition of American Art last month. This important salon contained a mere 136 pictures, 89 invited and 47 selected by jurors Charlotte Gowing Cooper, Morris Kantor and Zoltan Sepeshy from 400 entries. Grover, backed by Clare Curry, thus outdistanced 353 professionals.

Stegner describes the Grover opus: "It is a picture of a glamor girl of the gaslight era in a high-necked, wasp-waisted white dress. She nestles against a rich brown background. Her fantastic headgear resembles a bowl of fruit. Huge hat pins extend abaft each ear. Almost covered by mascara are the eyes, the eyebrows by penciling, the cheeks by rouge. And thereby hangs the title—*Gay Nineties*."

Asked for a statement by chagrined Cincinnatians, Juror Sepeshy said he "didn't remember."

## Evergood Heads Easel Project

Philip Evergood, formerly employed in the Federal Art Project's mural division, has just been made managing supervisor of the New York project's easel division, replacing Benjamin Knotts, who has been transferred to Philadelphia where he will be acting state director of the Federal Art Project in Pennsylvania.

Born in New York City in 1901, Philip Evergood spent his youth in London where he studied under Harvard Thomas and at the Slade School. Returning to America in 1922, he attended the Art Students League until 1924 when he went to Paris to study at Julien's Atelier. Subsequent years have been spent in travel, painting and showing in national exhibitions. Evergood's work for the project's mural division includes a panel *The Story of Richmond Hill* which a host of articulate Richmond Hillers criticized as being needlessly uncomplimentary.

## Etching Winners

Prize awards at the 23rd annual exhibition of the Society of American Etchers on view at the National Arts Club (which will be reviewed and illustrated in the next issue) were dispersed as follows:

The Mrs. Henry F. Noyes Memorial prize to John E. Costigan for his etching, *Fall Ploughing*; the Kate W. Arms Memorial prize to Thomas W. Nason for the line engraving, *Hebron Barns*; the J. Frederick Talcott prize to Martin Peterson for the etching, *From Riverside Park*; honorable mention in the Talcott award to Walter Frame for his soft ground, *The Battle with the Big Swede*; the John Taylor Arms prize to Louis Rosenberg for the drypoint, *Pule's Slip, New York*; with honorable mentions to Thomas Nason for *Hebron Barns*, to John W. Winkler for the etching *View from Nob Hill*, and to Paul Cadmus for the line engraving, *Polo Spill*; the Henry B. Shope prize to Marian Hebert for her aquatint, *Beaver Tail Cactus*; and honorable mention to Chester B. Price for *Barclay Street*.

## Wood Sculpture at Williams

New York's Clay Club's exhibition of wood sculpture, reviewed in the Oct. 15 issue of *THE ART DIGEST*, has been moved to Williamstown, Mass., for exhibition until Dec. 20 at the Lawrence Art Museum of Williams College. Featuring a wide variety of woods and techniques, the show includes examples by such artists as Robert Laurent, Jose de Creeft, Margaret B. Kane, Chaim Gross, Warren Wheelock and Theodore Barbarossa. The tour is another factor in the Clay Club's campaign to promote a wider audience for sculpture.

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